



## SHAREHOLDERS ACCEPT OFFER FOR PALACE ON BUTT'S ADVICE

**£345,000 Price Paid—£370,000 in Dividends in Past 20 Years—Palace Going to Pictures—Victoria-Palace Another Film Possibility.**

London, Aug. 4.

The shareholders of the Palace Theatre, Ltd., have ratified the sale of their theatre to a cinema corporation for £345,000, though at first there was some reluctance to accept the offer.

Sir Alfred Butt placed before them figures showing that during the past 20 years net profits of £370,000 had been divided, and as almost that amount was now tendered in cash he believed it would be unwise for them to refuse.

The purchase carries with it an additional payment to Sir Alfred of £20,000 and £10,000 to the other directors.

It is now reported the Victoria Palace, another music hall in which Sir Alfred is heavily interested, is likely to be given over to pictures. The cinema people have been angling for it for some time now.

### PALACE ROYAL CENTENARY.

Paris, July 28.

Marguerite Brunet, famous actress, founder of the Theatre du Palais Royal, died in July, 1829. The house has little changed since and to commemorate the anniversary of Miss Brunet's death the present management this week introduced into the regular bill a short sketch in verse by Henry de Ponge, "La Belle Bernadine."

We see Marguerite arriving from Bayonne to live in Paris with her aunt, a small dressmaker in the Rue St. Honoré; the author then imagines a painter studying in the front store the hands of the future managers and telling of her brilliant future.

### OVER AND BACK.

London, Aug. 4.

Bobby North, Eugene Howard and Gerlie Vanderbilt are here.

Charles Leonard Fletcher sailed on the "Imperator" July 31. Mrs. Sidney Reynolds sailed on the "Finland" Aug. 12. Nathan Burkan left for Paris. Ben Webb sails Aug. 11. Herbert Frank has left for Switzerland to start his own film company.

Charles Withers sails on the "Olympic" Aug. 18 to fill American engagements made for him by Charles Madduck.

Morris Harvey sails on the "Caracas" to open in the "Piedmont" to Broadway" revue.

Walter James sails Aug. 7.

### MOFFAT ON THE WAY.

London, Aug. 4.

Graham Moffat, author of "When Buntz Falls the Mirrors," sailed July 27 on the "Empress of France" for America. The balance of his company sailed on the "Imperator" July 31. "Don't Tell," which is to be presented in America under the William Morris management, will have its premiere in Ottawa Aug. 10 and shortly thereafter be seen in New York.

### ENGAGEMENTS EXTENDED.

London, Aug. 4.

Laddie Cliff has "signed on" for an additional six weeks at the Hippodrome, then sails for America for vaudeville.

Dolly Sisters remain six weeks longer at the Hippodrome, then take a vacation in France, after which they will be starred in a new play by Charles Cochran.

### HACKETT'S LONDON PLANS.

London, Aug. 4.

James K. Hackett will open at the Aldwych with a repertoire of plays in the autumn, which will include "Marbelle," "The Adventurer," by Alfred Capus, "The Rise of Silas Lapham," by W. D. Howells and a new play by Louis Marin.

### "SKIN GAME" HERE.

London, Aug. 2.

Paul Dean sails for New York on the "Adriatic" Sept. 1. He is to produce "The Skin Game" which William A. Brady has secured the American rights of.

## "Q." ENGLAND'S OWN "DIAMOND JIM," DIES

**Marquis of Queensberry Had Backed Many Shows.**

The Marquis of Queensberry, so widely known among the people of the English stage as he was among sportsmen in both hemispheres, died in South Africa early this year.

He was a most picturesque character, prodigal in generosity and a born gambler with an everlasting Jim. He is said to have sunk money in not less than a dozen London theatrical ventures, won and lost four fortunes and was known as a man about town of the British capital.

Indeed his association with the stage brought him the sobriquet of England's "Diamond Jim" Brady. He was the pet of the London chorion.

The daily newspapers gave the date of his last visit to America as 1911, but this was an error. He was here in 1912, making two crossings between the signing of the armistice and the end of the year, both for the purpose of promoting and developing an oil property in the Canadian Northwest.

During this trip he had in his party Northy Smith. During the trip it was at Queensberry's advice that Smith opened the Grotto, one of the liveliest cabarets in Toronto. Smith lost money on the venture, but picked out of his cabaret performers Gene Smith, so-called champion boy soprano, from exploiting whom on the Canadian circuits he is said to have made considerable money. Smith is in New York now negotiating for American vaudeville tours.

Queensberry went broke on this trip. He had with him a silver tea service which he casually sold for a Chicago millionaire for \$300 with which to finance himself until he could cable to London for funds.

Queensberry was the ninth Marquis of that name. His father framed up the prize ring rules which bear the family name, but it was the son who brought about their adoption.

By his death Irene Richards, a London Gaiety girl who married his son, becomes Marchioness and is entitled to move in the highest social circles of Mayfair. The actress was 18 and the Viscount 31 when they were married during the Peer's leave from the war zone. The couple are now in North Africa with their child. Miss Richards' first important part on the stage was in "Mr. Manhattan." She was playing in "Theodore & Co." when the young Viscount met and married her.

### EDITH DAY'S ABSENCE.

Empire, London, Management Says Star of "Irene" Resting.

London, Aug. 4.

The management of the Empire, where "Irene" is one of the season's successes says Edith Day, star of the play, is in the country resting, due to overwork and nervousness.

Miss Day was absent from the cast for several night before the dailies noticed it when the Empire issued the announcement.

Carl Carleton, Miss Day's husband, came over with her, and they have been living in a flat here, entertaining somewhat extensively. Joyce Barbour is now playing the role.

### "CHERRY" HERE.

London, Aug. 4.

"Cherry" will be produced in America, and continue its run here with Marie Blanche and Wilfred Brumm in their original parts.

### ARTHUR ROYCE KILLED.

London, Aug. 4.

Arthur Royce, vaudeville agent and player, was killed by a touring car at Kensington Gates.

### Bert Bailey Producing.

London, Aug. 4.

Bert Bailey, Australia's leading actor-manager-proprietor, will produce a new play at the Lyric, Aug. 24, entitled "On Our Location."

### George O'Ramey at Pavilion.

London, Aug. 4.

George O'Ramey has been engaged for the new Pavilion revue.

### DIOLE THOMAS DIES.

London, Aug. 4.

Diole Thomas, for 27 years principal comedian with Mowse & Burgess' minstrels, died, aged 51.

## SHOWMEN SEEK PARTY RAIL RATE TO OFFSET 20 P. C. JUMP

**Vaudeville Acts Worst Hit by Advance in Travel Cost—Pullmans Up to 50 P. C.—Excess Boosted 20 P. C. Also—In Force Before Labor Day.**

### RUSSIAN BALLET REFUSES TO SHOW

**Disappoints Crowd at Garden for Last Performance.**

London, Aug. 4.

The Russian Ballet scheduled to give its final performance of the London season at Covent Garden Friday night, July 30, disappointed a crowded house by refusing to appear.

Diaghilev issued a statement a dispute had arisen and acting on legal advice the company had decided not to appear.

The opera "La Tosca" was substituted in place of the ballet, but many of those present demanded the return of their admission.

### TRAINED DOGS STOLEN.

Binghamton Police Looking for James Payne—Worked One Day for Prof. Zerbo.

Binghamton, N. Y., Aug. 4.

Police today are searching for James Payne, employee since Sunday of Professor Zerbo, proprietor of the dog show at Cook's Victory Carnival, who has disappeared, taking with him three of the best trained and most valuable dogs, one of which is valued at \$600.

The Victory Carnival arrived at Owego on Sunday, and was established at the fair grounds just outside the city. Soon after the arrival, Payne appeared, announced that he was a dog trainer and asked for a job. Professor Zerbo, upon recommendations from former employees which the man carried in his pocket along with service papers from the United States navy, hired him. Arrangements were made and the man set to work erecting tents and caring for the dogs. He was accompanied by his wife and they secured rooms with Mrs. James G. Smith in William street.

A young man named Albert Toms, 19, was employed as caretaker for the dogs. A warm friendship began to develop immediately between the two, the new trainer going so far as to insist upon Toms coming to his rooming house to sleep instead of remaining in the tent as had been his custom.

Monday night, after the professor had left the carnival grounds, Payne told the younger man that he had promised his landlady to bring three of the dogs to show her. Toms accepted the proposition in good faith and helped carry the animals to the William street house, retiring after he reached the place, with the understanding that the dogs would be carried back before the professor arrived in the morning.

When Toms awoke, however, the new employee had flown, taking the dogs with him.

The matter was reported to the police and the owner informed. Investigation disclosed the fact that Mrs. Payne had told an inmate of the rooming house her street address in Brooklyn where she said she lived. With this clue the police are searching for the pair. Toms in the mean time, is in jail in default of bail waiting trial for grand larceny.

LEON  
ERROL

STILL IN VAUDEVILLE  
SUMMER & S. GERTMAN

Following the official announcement of the Interstate Commerce Commission, Saturday, granting the railroads the expected increase in passenger rates, freight and Pullmans, there was plenty of optimistic comment from producers both of legitimate shows and vaudeville revue acts this week. In some quarters it was claimed that production would be curtailed, though there has been no concrete evidence of that so far, with the routing books again jammed with attractions.

It was stated, Monday, the producing managers would work for the granting of a party rate, the aim being to seek a rate of 3½ cents per mile on all party tickets calling for a minimum of 25 fares. The vaudeville and burlesque managers will probably join with the legitimate group in this purpose.

A distinctly class rate will not be sought. It was decided several years ago the Interstate Commerce Commission was not empowered to grant a theatrical rate. It means of a party rate the same purpose will be effected and at the same time the rate would be open to any group of the public which wished to travel as a unit or party. As a basis for the rate theatrical men will show that no one item of expense has been reduced during the past year, but that many operating expenses have leaped.

The increase in rail transportation rates was anticipated in Variety last week and the new tariffs will permit a straight 20 per cent. increase over the present 3 cents per mile fare. The actual increase it is believed will be three-fifths of a cent per mile more. It will cost a little over \$45 instead of \$42.50 from New York to Chicago, with the traveler using a lower berth. The rate on the "Century" will be about \$55. A round trip on that train, Chicago to New York at \$111 makes a curious comparison to the old tourist rate of \$90 to the Coast and return.

On passenger travel the increase for Pullmans is 50 per cent. over the present scale. In some quarters it was thought that only 50 cents increase was allowed. The increase of Pullman charges does not go to the Pullman company, but is awarded entirely to the roads. Excess baggage charges, like the fare, is to go up 20 per cent.

The new rates will become effective about Aug. 25, earlier than first expected. The commission made provision that rates are to become operative five days after the new schedules are filed, probably being done because the rail wage increases are retroactive to May 1. All rate men in the rail office, are at work on the new tariffs, which are expected to be ready in about two weeks. If immediately filed the increase would be in force before Labor Day.

There is little doubt that the individual theatrical traveler, which means vaudevillians, will feel the increases more than the managers. The latter will be in a position to curtail the number of persons carried over that needed for baggage cars. This means that choruses will be cut down and some managers have already declared against traveling any choruses men at all.

The commission in granting the increases dated the order as effective until the fall of 1922, so that the grant is not permanent. It is hoped that by then the roads will be in a position to be able to show profits at reduced tariffs. Ironically, however, there is little expectation of rate reduction after 1922, but in railroad offices the feeling is that the maximum 10 rates has been reached.

### Wm. Smith Sued for Divorce.

William Emen, known professionally in vaudeville as William Smith, is named defendant in a divorce action begun by Frances Emen in the Kings County Supreme Court. An unknown woman is named.

Emen, through Julius Kessler, his attorney, has filed a general denial.



# MUSICIANS TELL MEMBERS WHEN NOT TO PLAY FOR ACTS

**Chicago Federation Forbids Musicians to Play Anywhere for Acts Appearing in Houses Declared "Unfair" by Union.**

Chicago, Aug. 4.

The Chicago Federation of Musicians has formally issued instructions to all of its members to refuse hereafter to play in any vaudeville theatre for any act now appearing in the Chicago picture houses where the orchestras are on strike.

The union also forbids any union musician in any act to play in any of the theatres where a strike exists.

The Six Brown Brothers were accepted and allowed to play the Riviera upon donating the full amount of their salary for the engagement, \$2,000, to the strike fund. The Browns are all union men.

Picture managers of the strike houses say they cannot meet the union demands without increasing admissions.

Persistent efforts of the musicians to enlist the sympathetic aid of the operators and stagehands have so far proven fruitless.

Yesterday afternoon the musicians paraded in the Loop with banners.

## RIGGS GOES TO HOSPITAL.

Stunt at Winter Garden Strained Dancer's Back.

Ralph Riggs of Riggs and Ritchie is to enter a hospital this week and is to have his back placed in a plaster cast for a short period. The dancer's back was injured, it is thought, while the team were at the Winter Garden last season. One of their stunts had Miss Ritchie "flying" from a pedestal to Riggs' arms, causing a strain. It was because of that the team withdrew from "The Passing Show."

The act has received a number of production offers, but has elected to return to vaudeville in the fall, starting in a production to be made by the A. & A. Producing Co.

## S-B BUYS GILBERT CATALOG

Entire List of Gilbert & Friedland Pass to Shapiro, Bernstein & Co.

Louis Bernstein, acting for his firm, Shapiro, Bernstein & Co., has purchased the entire catalog of numbers published by the former firm of Gilbert & Friedland, which went into bankruptcy some months ago.

The assets of the bankrupt, including the numbers, were recently sold at auction by the receiver in bankruptcy.

## AL. G. FIELD OPENS SEASON.

Cambridge, O., Aug. 4. Al G. Field opened his thirty-fourth season here Monday night before a big audience, in which were many visiting show people.

The minstrels stopped on their way east, where several weeks are booked as preliminary to the formal start of the tour in Columbus at the Hartman during State Fair week.

Bert Swer is Field's principal comedian this year. He scored a hit here. A burlesque front porch political campaign was well received. In the company are the Musical Bell Boys, Jones and Overholt, Henry Neiser, John Cartmell, Interlocutor; Jack Richards, Billy Richards, Church, Harry Frillman, Dolf Kastor and Lloyd Gilbert.

## HACK RECOVERING

George Hack, who was accidentally injured by a pistol used in the Jack Wilson-Kitty Gordon act at the Palace, Chicago, some weeks ago, is reported on the way to complete recovery. It is expected that he will regain the act of Page, Hack and Mark in the fall.

Wilson paid the trio's salary up to last week, the act having been booked to that time. Hack will continue to be paid his share of the turn's salary by Wilson until able to again appear.

## LIGHTS BANQUETTING ALBEE AND MURDOCK

The Lights Club of Freeport, L. I., announces to members a complimentary dinner to be tendered E. F. Albee and J. J. Murdock at the clubhouse this coming Sunday evening (Aug. 8), starting at seven. The dinner will be followed with an entertainment.

Reservations are \$5 per cover, with each member permitted one guest, other than his wife.

The announcement is signed by George McKay, the recently elected president of the Lights, and N. E. Monwaring, its secretary.

Messrs. Albee and Murdock, as the heads of the Keith institution, have been favorably disposed toward the Lights Club since its organization. They have substantially evidenced their disposition toward the club through frequent contributions of monies to its several movements for the increasing of the club's funds.

With the majority of the active members of the club vaudevillians, the banquet is likely offered by the Lights in public recognition of the consideration shown them by the guests of honor.

The Lights hold a "New Year's Eve" party Wednesday night.

## EDW. KELLIE'S DEATH SHIFTS N. W. BOOKINGS

**Coast and Rest of String Likely to Change Act Source.**

San Francisco, Aug. 4.

The death, July 30, of Edward Kellie, the surviving member of Kellie & Burns, the Seattle booking (vaudeville) firm, may mean changes in the Northwestern map with the houses Kellie & Burns booked up there. The firm also acted as the Northwestern booking representatives for the Low-Ackerman & Harris houses.

Kellie & Burns have a booking connection beginning somewhat to the west of Chicago and carrying down the coast from Portland to Frisco. While the houses booked by them are not big nor using any large quantities of acts, they still compose a route that, linked with others, would make a very respectable looking booking sheet.

Some new booking affiliation is expected of the Kellie & Burns string, with a possibility it will be found in other hands before long. Just now a Mr. Kelly is in charge of the offices in Seattle and has been since Kellie became ill.

## BRIGHTON ALL WINTER.

Beach Vaudeville House Experimenting After Regular Season.

The Brighton Beach theatre for the first time since it was built 12 years ago will remain open all winter this year.

Following the close of the regular vaudeville season Sept. 13, the Brighton will adopt a picture policy. If that succeeds small time vaudeville may be added. The picture shows will play to popular prices. Henderson's (Coney Island), about a mile from the Brighton, also plans to keep open this winter through to the next season with pictures and pop vaudeville.

## BERLIN HAS "PAIR ONE."

Chicago, Aug. 4.

Following some rivalry among several publishers to secure "Pair One," a song written by a youth in a local orchestra, Saul Bernstein, of Irving Berlin, Inc., who was in the city, secured the number for his firm's catalog.

## POL'S DAUGHTER IN DIVORCE TANGLE

**Charges and Counter Charges in Reno Court.**

San Francisco, Aug. 4.

Charges and counter charges in the divorce action started by Mrs. Thomas J. McLaughlin against her husband in Reno, Nev., taken in about the entire gamut for suits of that sort. Mrs. McLaughlin alleges her husband threatened often to beat her, failed to support his wife, had an ungovernable temper and often called her harsh names.

The husband, in his answer, verified in Massachusetts, after denying his wife's statements, charges her with infidelity. He says she received a Christmas card in 1914 from Russell Beckwith of New London, Conn., and answered it with another, each carrying affectionate remarks to one another. The allegation is made of relations between the couple. Harry D. Cooke, of New Haven, said to be a married man, is also charged with having had improper relations with Mrs. McLaughlin. The husband states his wife made a trip to New York with Cooke.

Mrs. McLaughlin was Adeline Pol, daughter of S. Z. Pol, the New England vaudeville manager. McLaughlin is said to have been associated with Pol in the theatrical business for several years.

## BRILL BUYS SPIEGEL'S FAR ROCKAWAY HOUSE

**Takes Over Entire Holdings There.**

Sol Brill has purchased Max Spiegel's interests in the Strand, Far Rockaway, L. I., and beginning Aug. 15 the house will be booked by the Fox agency. This is believed to be the first move of the Fox vaudeville forces to expand and follows closely the announcement of the acquisition of the Moss theatres by the Keith Exchange.

Inquiry at the former Spiegel & Brill offices in the Strand theatre building brought the information Brill had secured Spiegel's interests in the Far Rockaway house and that Spiegel retains the other houses in which they were jointly interested, having purchased Brill's equity.

The Strand will be booked by Edgar Allen of the Fox office and will play a triple split week policy, switching bills Monday and Thursday, with a one-day bill Sundays. During the winter season the house will play two splits with a Sunday opening.

Joe Shea and Billy Atwell formerly booked the Strand Sunday bills. The Strand is in opposition to Morrison's, Rockaway, but no discrimination was made under the Shea-Atwell booking policy.

The Strand, Newark, which has been playing a full week picture policy, may also be added to the Fox books.

In April it was rumored Spiegel & Brill were organizing a 15-week vaudeville circuit which included a new theatre in the Sheridan square section of Greenwich Village at 11th street and Seventh avenue, and another house to seat 2,500 at 44th street and Eighth avenue. The former is in course of construction, but it is understood Spiegel is interested in it alone.

## MRS. SULLY PLAYING.

Mrs. John Sully is returning to the stage, via "Mutt and Jeff," (Gus Hill) played by Pauline Cooke. It will be Mrs. Sully's (formerly of the Sully Family) first engagement since the death of her husband and son in an auto accident in New Jersey a few years ago.

Miss Cooke also placed Russell and Lillian with the "Victor Bell" (Jas. E. Cooper).

## CONDENSING "BUZZIN'."

"Buzzin' Around," which closed recently after a two weeks' run at the Casino, is being condensed for vaudeville by Wm. Morrissey, the producer.

Morrissey did this with his other musical comedy, "The Overdone Revue."

LYONS AND WHITING  
Booked by LEW CANTON OFFICE

## FRANK KEENEY BREAKS INTO CANDY AND SODA BUSINESS

**Turns Lyric, Williamsport, Pa., Into Commercial Lines—Playing Vaudeville at Keeney's There—Also Has Dance Hall.**

Williamsport, Pa., Aug. 4.

Frank A. Keeney, showman, sportsman and exhibitor is now a merchant. He lately purchased the Lyric theatre, on the best location in town, with a width of 42 feet and a large depth. The front is being remodeled. One side will have a long soda fountain; the other a large candy display. A reception room will hold about 150 people in reclining chairs, while to the rear there will be a large dance hall where couples may dance all evening for a joint charge of 50 cents.

Prohibition is believed responsible for Keeney's outbreak. He put over a double-header in the Lyric buy, removing it as the only opposition to his other theatre, Keeney's (new), and permitting alterations to indulge in the side lines.

Keeney's starting with Labor Day will add vaudeville to its policy, playing five acts on a split week.

Williamsport has a drawing population of around 50,000.

## SUFFER IN SILENCE!

Help Audience Forget Heat, Loew Tells Acts.

Kansas City, Aug. 4.

The management of the local Loew's Garden Theatre has posted a large sign back stage for the direction of the actors on the bill. It reads:

IT'S Do You Good.

We all know it is hot—so does our audience out in front.

We are trying to make them forget the heat in order to keep this theatre open all summer.

SO

Be kind enough to help us by NOT referring to the heat during your act.

Thanks, very much.

## STAN STANLEY VERY ILL.

Pneumonia Grips Comedian After Heroic Stage Work.

Chicago, Aug. 4.

Stan Stanley, the vaudeville comedian, is slowly convalescing from an attack of pneumonia at the American Theatrical Hospital.

Stanley was stricken two weeks ago while playing the Majestic, but stuck out the week in defiance of physicians' orders, playing several performances while at a temperature of 103.

The result of this courageous but hazardous persistence was pneumonia. He collapsed on the way to the hospital and was unconscious for several hours. The crisis, however, was passed in seeming safety.

## HURT SPINE IN FALL.

Chicago, Aug. 4.

Frank McGreevy (McGreedy and Digby) will be confined to his bed until October through having injured his spine in a fall from the comedy motorcycle employed in the act.

The accident occurred on the stage of Keith's, Dayton. Mr. McGreevy was removed to a hospital at Lafayette, Ind.

## STRAUSS-PEYTON

HAVE OPENED A

SUMMER STUDIO

105 West 55th St.

Phone Circle 7170

## RAY CITY LETS OUT PAN.

The Regent at Ray City, Mich., will discontinue its vaudeville at the end of August, reverting at that time to a picture policy.

The house has been supplied from the Pantages office, which agreed with the house management that business was not strong enough to carry the regular Pan road show.

## NEW ORLEANS SCALE SET.

New Orleans, Aug. 4.

While not yet presented to local managers the musicians' scale will call for \$57.75 for men and \$54 weekly demanded for leaders.



# A. W. JOHNSON AND J. F. LAMP DROPPED OUT OF NATIONAL

**E. P. Churchill Elected Vice-President and General Manager With Walter K. Hill in Charge of Publicity—President's Office Vacant.**

In a partial reorganization of the National Playhouse Corporation through a meeting of the board of directors held Monday, A. W. Johnson was dropped as president, with that office remaining vacant until such time as his successor shall be appointed, and the resignation of John F. Lamp as vice-president and general manager was accepted. The election of E. P. Churchill as vice-president and general manager and Walter K. Hill as vice-president in charge of publicity and exploitation followed immediately.

No information was given out following the board meeting as to who the incoming president will be. Churchill is from the Mid-West territory, having handled attractions and theatres out there. Hill is a theatrical newspaper man of excellent standing.

The National Playhouse Corporation was said to have been promoted by Johnson, Lamp, who was house manager for F. P. Proctor at Mt. Vernon, N. Y., was induced to associate himself with the enterprise. All stories concerning the National had Lamp featured as formerly prominent in the Proctor executive offices. Johnson announced a theatre for New Rochelle, tentatively to be built by local capital. Mention was made for promotion purposes of Alexander Pantages. This became so strong the Pantages office caused a denial to be printed in the New Rochelle press.

The method taken by the original promoters in the New Rochelle matter apparently displeased the company's directorate, with the Monday meeting held shortly after the Pantages announcement was given out.

## BAND AT PALAIS ROYAL.

Restaurant Resuming Sept. 16  
Hynes and Dickson Engaged.

Paul Whiteman's band will open at the Palais Royal Sept. 16. Harry Fitzgerald completed arrangements with Paul Salvin this week. A clause in the contract stipulates that an advertising appropriation of \$500 weekly shall be spent by the Palais Royal for advertising the musicians while they are at the restaurant.

The band, from the Alexandria Hotel, Los Angeles, is now at the Ambassador Hotel, Atlantic City. Carl Hynes and Dorothy Dickson also will open at the Palais Royal in September.

## MOSS MOVING AN EVENT.

**B. S. Moss Taking Half Seventh Floor in Palace Building.**

The B. S. Moss office will remove from the Broadway theatre building next Monday to the seventh floor of the Palace Building. An "opening" reception is planned by Mr. Moss upon entering the new Palace office, invitations having been sent out to the trade press and theatrical people.

The Moss office will occupy half the seventh floor suite.

I. R. Samuels will supply the bills for the Hamilton and Jefferson for the Keith office when the two former B. S. Moss houses start with big time shows Labor Day.

## NO BURLESQUE AT DE KALB.

Recent reports to the effect that Loew's De Kalb, in Brooklyn, N. Y., would inaugurate stock burlesque for the next four weeks, prior to being taken over by the Halcyon Theatre Co., was denied early this week.

The house will be closed until Sept. 1, on which date it is scheduled to start pop vaudeville, splitting the week. The Keith office will do the booking.

## ORPHEUM MANAGERS.

Harry Bryan has resigned Jack Woo as manager of the Palace, Milwaukee (Junior Orpheum).

George E. Raymond has been appointed manager of the Los Angeles Orpheum, replacing Sam Myers.

## GUS SUN'S POSITION REMAINS UNKNOWN

**No Change in Expected Withdrawal From Keith Offices.**

Chicago, Aug. 4.  
The future booking position of Gus Sun remains unknown. It is reported here Sun was to have gone to New York by this time to consult with the Keith people over his expected withdrawal from the Keith booking offices and affiliations. Up to date there has been no advice from New York of any conference there.

The Sun folks say Gus insists he will open the new theatre at Toledo and book it with vaudeville, whether he is in or out of the Keith office. There has been a rumor if Sun leaves the Keith Exchange, which appears as most positive if the Sun Toledo house starts with vaudeville, that he may make a connection with Loew. There is nothing tangible in that story, however.

Sun is said to hold 10 per cent of the Toledo house. That is held by locals. Sun is now looking about 30 houses in all, eight of which he operates himself, though holding some kind of an interest in several of the others. Of the 30 there are about 25 theatres playing an average of six acts to a bill. Seven of these, counting Toledo, are full weeks. The remainder are split weeks. The Sun full week towns are Cleveland, Buffalo, Detroit, Columbus, Toledo and Indianapolis.

At the Loew Circuit offices in New York when an inquiry was made if Gus Sun had approached that office for bookings, it was said he had not, and an answering question was "Why should he? We don't need him."

## MOUNTAIN FOLLIES TOO BIG

**Scenery Could Not Fit Stage in Hotel's Ballroom.**

After the sale of over 200 tickets at \$5.50 each for a "Follies" show to be given at the Leland House, Schron Lake, in the Adirondacks, last Friday night, the company did not appear after having been informed by a few of its stage managers their scenery could not be fitted onto the temporary stage that had been built in the ballroom of the hotel.

The following morning J. R. Samuels of the Keith office, who had arranged for the performance in the interest of the hotel's guests, took the first train for New York, allowing the hotel staff to do the explaining.

The "Follies" was organized through Barney Bernard and carried many known professionals who are summering in the woods. The show was due to play two nights at Elizabethtown when Samuels heard about it. He persuaded Bernard to come to Schron with his troupe, promising them a good house at \$5 a week. Carpenters were put to work to build the stage. On the day of the show at Schron three or four representatives of the "Follies" rode over in an auto to inspect the furnishings. The troupe, they said, would not appear without their scenery.

## POLI STAFF SHIFTS.

When Poli Capitol, Hartford, opens Aug. 30, the following change of house managers on the Poli Circuit will become effective: James P. Clancy will move from Poli's Palace, Hartford, to the new house, while Fred Valin of the Elton New Haven, will succeed Clancy at the Palace.

H. P. Blank, a local newspaper man, will enter the show business as manager of the New Haven theatre.

Four Street, Brooklyn  
**LEW CANTOR OFFICE**  
Selling Yiddish, Man  
220 Broadway

## CON'S NEW DARLING GRABS A MINER PAL

**Tough Bird, but "Natural and Unspoiled."**

Dear Chick:

Cuthbert has set this league on fire and he is the lion of the hour. Every night he is invited somewhere to put the nose bag on. He has been betting the apple all over the lot since he broke in and I just finished stalling Stallings over the long distance. He wanted to recall him, but I pulled him out of it, and he will finish the season with us. Now if the Shuberts don't draft him I'm all set.

I wish he was a little tougher, but I suppose you can't have everything. I'm afraid I'm going to find him a hard bird to handle, for I just discovered that he's some kind of a designer and spends his spare time dropping out costumes. He has already told me that our uncles are a disgrace and he wants me to let him order a fresh batch from Lucille's. Can you tie that one? I suppose the next thing he will be pulling is to have the fences painted an Alice blue shade.

However, I don't care how much the wolves ride my lady-like by-chance as long as he keeps coming through with those bare knees in the pinches. I have him playing center and he goes back further than J. Bernard Dillon. If I could get Savoy and Livorno to play right and left I would be all set to grab the pennant in this lark.

Cuthbert is going along on his merry way playing bridge and dining out each night and his chest is getting all scored up from wearing a full dress shirt. Talk about clothes, he's got more changes of scenery than the Hudson. He must have a change account at Sears-Roebuck, for he has yet to flash the same make-up twice. The gang are making book about how long it will take him to run out of changes, but at the present writing he's 6 to 5 and out to finish the season a couple of changes in front.

You would never guess in a million years who he's picked out to pal around with. You remember the pitcher I got some time back? The guy from the coal mines who reported with a lamp in his hat? Well, that's Cuthbert's pal. I can't figure it out unless Cuthbert is there with a layout and was minus a lamp. However, they are inseparable. The miner is so tough he's afraid to sleep in a room with a mirror in it, and he admitted to me that they had to rope and tie him the first time they tried to put a pair of shoes on him. But it doesn't seem to make any difference. Cuthbert says the miner is so natural and unspoiled by the ravages of our civilization that he just can't resist him. All I hope is that they don't choke.

We're in fourth place, thanks to my new darling, and who knows, maybe I may get out in front with this flock of mock oranges after all. Don't crack about Cuthbert, for I'm afraid that Stallings may grab him anyway.

Take good care of the yen hak.  
Your old pal,  
Con.

## COLUMBUS NEW THEATRE.

Columbus Aug. 4.

Max Stearn has secured a lease on the Neil House site for 99 years. He will erect a hotel and theatre. The property is the largest single-owned tract in the business section. Stearn is paying \$100,000 annual rent.

Stearn does not assume complete control of the property until 1933.



**COLEY and JAXON and "Bonaparte"**

Last Week—Peking Melons on Our Farm.  
This Week—Big Hit, No. 6, Keith's, Boston.  
Next Week—En Route to Orpheum Circuit.

Direction, R. E. NADEL — PAT CASEY AGENCY.

# GOVERNMENT TAKES ACTION AGAINST MUSIC PUBLISHERS

**Complaint Filed in Federal Court Alleging Six Firms Conspired to Control Player-Piano Word Roll Rights to Their Compositions.**

## TOURING MANAGERS. (Continued from Page 1.)

week he averaged instead of eight constituting a week as at present. In other words, if a member of the Touring Managers had a company out and played five performances one week it was to be permitted to play 11 performances the following week without payment for the extra performances over the eight mentioned in the Equity one-night-stand contract. The Touring Managers also wanted the Equity to agree that if at the close of the season the performances averaged over eight weekly the extra shows were to be paid for pro rata. Instead of eight shows constituting a week the T. M. A. wanted the number increased to 10 performances for a single week. Another T. M. A. request refused by the Equity meeting was that Holy Week and Christmas week the managers be permitted to lay their companies off without payment of salaries.

At the Equity meeting Frank Gilmore in explaining the Equity-Touring Managers' situation, suggested the concessions asked by the Touring Managers be granted by the Equity if the Touring Managers in return would agree to establish the "Equity Shop." The "Equity Shop" is the A. R. A. name for the "closed shop." The proposition was turned down by the meeting.

Gus Hill was reported to have hired a big warehouse over in Jersey early in the week for the purpose of storing the scenery and properties of his numerous pop price attractions until the Equity matter had been settled. It is Hill's intention, it is said, to call off all of his shows, regardless of what any other member of the Touring Managers may do in this respect, unless the Equity agrees to change its attitude on the matter of concessions asked.

The Equity has an ironclad rule that its members must secure Equity contracts. Several of the Touring Managers' Association members are reported as having taken the stand that as long as the Equity has refused to grant concessions they (managers) will not give out any more Equity contracts. This situation it is possible might lead to a strike against any member of the T. M. A. who followed this course. The Equity in the event of a strike could call the aid of the musicians and stage hands against any manager who did not belong to the Producing Managers' Association. The peace pact signed at the time of the strike last summer only specified the musicians and stage hands could not go on a sympathetic strike in support of the Equity for five years against P. M. A. members.

## ILL AND INJURED.

John Clark Murray, of Murray and Estelle, laid up with poisoning of hand and arm.

Henri Berkley returned to "Honey Girl" Monday, after an illness of two weeks.

A complaint was filed in the Federal District Court on Tuesday by the Government against the Consolidated Music Corporation and the six music publishers, who as co-defendants with the Consolidated Music Corporation are alleged to constitute a combination in restraint of trade. The action is brought under the Sherman anti-trust law. The six publishers named are Irving Berlin, Inc., Leo Feist, Inc., T. R. Harms & Francis Day & Hunter, Shapiro, Bernstein & Co., Inc., Waterson, Berlin & Snyder, Inc., and M. Witmark Sons.

The action grows out of the organization about six months ago of the Consolidated Music Corporation, alleged to have been created by the defendants for the purpose of controlling the price that the words of their vocal numbers were to be sold at to the mechanical word roll reproducing companies. Shortly after the Consolidated was organized it was dissolved. It was understood at the time a complaint had been filed with the Attorney-General, alleging the Consolidated was a trust, formed to control word roll rights.

The price paid by the mechanical people at present for 10 cent music word rights is six cents a roll royalty. Twelve cents is paid for the word rights to the 20 cent music. None of the defendant music publishers has granted word roll rights to any concern since the Consolidated was organized. A Mr. Blum, connected with the Acadian Co., was the general manager of the Consolidated. He is understood to have resigned a few days after the Consolidated was organized.

The Government's complaint, drawn by special prosecutor Henry Gaylor, after explaining the meaning of a "word roll," states "an alleged conspiracy has been in effect since for 12 years by means of which the defendants have sought to monopolize the trade in copyrighted compositions in sheet form containing printed music and words, and in player rolls."

The companies named, according to the complaint, control "70 per cent of copyrighted compositions."

The Government will seek to dissolve an alleged agreement that the six publishers contract solely with the Consolidated to grant word roll rights to mechanical people.

It is charged the Consolidated was organized by the six publishers named as defendants for the above purpose. It is further charged through the organization of the Consolidated the six co-defendants are able to fix prices to be charged player roll manufacturers for word rights and in that way are able to fix prices at which the rolls are sold to the public.

It is further alleged the manufacturers of word rolls are not permitted, according to the agreement, submitted by the Consolidated to the manufacturers, to give any greater publicity in advertisements to competitors' music than that given the compositions published by the defendants and controlled by the Consolidated. It is asked in the suit the defendants be enjoined from discriminating individually or collectively against any manufacturer of player rolls because of a failure to agree to the dictation of the defendants.

## IN AND OUT.

Furman and Nash, out of the Greenpoint, Brooklyn, first half current week. Joe and Johnny Fields replaced them.

George McKay returns to "The Honey Girl" at the Coban & Harris next week. He will have been out of the show for two weeks.

Mrs. Sophia Williams, syndicalist known as Sophia Ward, has filed an action in the Supreme Court for a separation from her husband, George Vincent Williams, also a professional.

"DOLL IN FOYLAND"  
Booked by LEW CANTOR OFFICE



# STATE DRIVE ON CARNIVALS; W. C. T. U. STARTS IT AT ITHACA

**Health Charges Laid Against Departing Carnivals—  
LaGrou Shows' Carnival License Cancelled—  
New York Civic League Also Active.**

Syracuse, N. Y., Aug. 4.

Opponents of carnival attractions, which have been the center of a bitter controversy in Central New York throughout the past weeks, scored another knockout blow when the Ithaca city authorities this week banned the appearance there of the LaGrou Exposition Shows.

The LaGrou organization was backed to open a week's stand on the West State street show grounds in Ithaca under the auspices of a local fraternal order. Acting on vigorous opposition, Mayor Edwin C. Stewart of Ithaca declined to issue the necessary permit, forcing the carnival to pass up Ithaca.

The LaGrou Shows played this city and Auburn during the current season without bringing adverse comment. At Hornell, one of its shows was ordered closed by the authorities when an old time hootch dancer "hit it up." "Short charging" was another charge against one attraction in the LaGrou outfit.

More recently the LaGrou Exposition moved to Batavia. Chief of Police McCulley of that city, after investigating the standard of a "vaudeville" entertainment given in connection with the exposition, ordered the management to close the show and depart from the grounds. The show which was branded as objectionable contained a number of women in the cast.

The W. C. T. U. will enter the fight to drive the traveling carnival out of the state. Mrs. Gertrude B. Martin of Ithaca, national director of morality of the W. C. T. U., will wage the battle, at the request of the American Social Hygiene Association, which has also entered the lists against the carnivals.

The association, which has been making a field survey, asserts that the carnivals, which have reaped a million-dollar harvest in the up-State territory this season, have been leaving a trail of venereal diseases in communities where they have appeared. Similar charges made by health authorities at Binghamton closed that city to another carnival recently, following the appearance there of other traveling shows. One attraction was forced to close there by the police.

The New York Civic League has been responsible for the initial fight to close this territory to carnivals. The Rev. George H. West, superintendent of the league, carried the battle to Ithaca and enlisted the aid of Mrs. Martin.

Batavia, N. Y., Aug. 4.

Once again within a month the La Grou Shows are "in Dutch." Last week they operated here during the annual convention of the Western New York Volunteer Firemen's convention, but on Thursday they were ordered to leave town. The reason given by Chief of Police McCulley was that what they advertised as "refined vaudeville" was not only not that, but was far from being vaudeville of any kind. A few weeks ago, as told in Variety, the La Grou Shows were visited by Chief of Police Bailey and Sheriff Notion at Hornell, and as a result one of the shows was closed as being indecent and a ticket seller was arrested for alleged wholesale short-charging.

When the shows opened on Monday they were inspected by a group of clergymen and citizens who pronounced them "nearly 100 per cent proper." Mayor Prentice had been invited to join the committee, but was unable to do so. However, he accepted the committee's report and the police were told not to interfere as long as the shows kept within bounds. However, later in the week it was said that the Mayor and committee had been deceived, so another inspection was made. When the delegation was about to enter one of the shows they were advised not to take any women in. The delegation would not admit women, it was said. Chief McCulley was in the delegation. As soon as he got

a look at the girls on the platform he shouted, "Full that curtain!"

There was some hesitation, but after a moment or two a performer started to do her next act. The chief, who was in plain clothes, jumped over the ropes and insisted that the curtain be pulled and the show stopped. The chief ordered the performers to "dress and get off the grounds," as the show was closed for the week.

Complaints had also been made that the games were not on the square. The committee looked those over. One young man was seen to win a number of things on the "wheel of chance." He was followed and seen to slip the articles under the canvas at the rear of the tent. It was claimed that a number of such instances came under the eye of the committee.

After the chief closed the show the committee called upon District Attorney Kelly, who, with Sheriff Garrett and Chief McCulley, visited the park. A formal notice was served upon the management by the district attorney that the alleged gambling games and the girl show would not under any circumstances be allowed to open again.

There has been considerable complaint in a number of towns up-State about carnival companies this year, and as a result they are being shut out of a number of towns by the public officials and citizens' committees. Some of the shows are accused of being flagrantly indecent and a menace to public morals, as well as conducting crooked games. Some of the places have adopted ordinances prohibiting carnival companies from showing, and others have placed the licenses at a prohibitive figure.

Mount Vernon, N. Y., Aug. 4.

Following close upon similar action taken in Yonkers and up-State cities, Mayor Kincaid announced that carnivals would hereafter be barred from this city. Having the power to issue all licenses for shows of this character, the mayor's action prevents automatically any carnival coming to this city.

The mayor announced his decision following a conference with Alderman Buck, representing a wealthy ward of the city, who characterized the carnivals recently conducted here as being "demoralizing and of such character as to do more harm than to furnish amusement."

Within the last year a score of carnivals have played here, and in every instance police action has been necessary to quell the disturbing element. In one instance three young men were stabbed, and out of the melee two were held for the grand jury.

Acting Chief of Police Atwell asserted that it costs \$11 per night to police carnivals, and the city receives no money from the carnivals to cover this. At practically every carnival held here it has been necessary to stop certain concessions.

The action taken by the Mount Vernon and Yonkers authorities shuts out the carnivals from this part of the State. It is rumored that New Rochelle and White Plains, two other cities in Westchester County, will soon pursue the same course as the two leading cities of the county.

## CARNIVAL "DIP" PINCHED.

**Caught Red Handed Lifting a Watch.**

Ithaca, Aug. 4.

William Brown, one of the hanger-on with a carnival playing here lately was arrested on a charge of larceny, accused of stealing a watch and chain belonging to Arthur McMaster. It was stated by the police officers, who made the arrest, that Brown threw the stolen property away just before he was captured, but was caught in the act. The watch and chain were recovered.

## WALL ST. HAMMERS STOCKS.

(Continued from Page 1.)

of absorbing new flotations at high prices last November, just now when the whole Exchange list is at low ebb for the year, and the credit situation is strained, the lower price of the new issue was deemed necessary to make the stock attractive to subscribers.

No statement was forthcoming from Famous Players-Lasky, but the tape showed rather clearly that the downward movement also was being accomplished by short selling, and that this selling was being done in a cautious way. The selling for the most part came during the first and second hour and the low for the day appeared around noon. It was almost an invariable detail of the daily trading that the close brought a sharp upturn. Also it frequently happened that the final "bid and asked" showed a wide variation between buyers and sellers' ideas. Tuesday's transactions were typical of Famous Players.

The common opened at 78, touched a high for the day of a fraction better, then went down steadily to 68 after noon and closed at 69, one point higher than the low. The turnover was 4,500 shares. This would indicate short selling in the morning and covering short sales in the afternoon. Whatever interest is at work on the floor apparently does not care to commit itself too deeply to the short side.

On the same day the bid and asked substantiated this view. At the close of trading employees of the Exchange collect from the members the price at which they were prepared to do business at the close. In the case of Famous Players, which closed at 69 the bid at the going was reported at more than half a point better and the selling price stood at 71. That is to say buyers were on hand at 69% but sellers refused to do business under 71.

Loew, Inc., did not always show the same reluctance at the close, probably because with the big new issue coming out, the players for lower prices see their way to getting hold of large blocks of stock with which they can make delivery on their current short sales.

In connection with the identity of the short interest in Famous Players, the facts printed in Variety a few weeks ago, dealing with a disagreement in policy between Famous Player officials and the Wall Street group who are heavily interested in the stock becomes important. But the whole situation seems to indicate that financial interests are working for control of the amusement business.

Most of these market maneuvers sooner or later get back to the banks. An interesting consideration is that Loew might have done its financing by means of banking accommodations, but the banks have shut down on loans of this sort, according to competent authority. If, as is accepted as fact on Broadway, Wall Street is out for control of the business, it would be to the interest of some syndicate to hold the price down well under 32.25 until after maturity of the subscription rights in order to discourage present holders from exercising the rights of buying one new share for every three of the old, thus throwing most of the new issue into the hands of the underwriting syndicate, where it might be open to purchase at the subscription price.

In any event the current quotations for Loew appear to be all out of line with real value. The stock is said to have a value in cash assets of more than \$16 a share without considering the good will. At 20 the common pays 10 per cent a year and represents values in actual theatres.

It is figured that between the Loew highest 36, and the low of Monday there was a paper loss of something like \$65,000,000. But that was not a circumstance to the losses of the sharpshooters on upper Broadway. Some of the narrow margin accounts of minor show people in the parlors of Times square were hard hit and held a ledge of sorrow around the quotation board in the Hotel Astor.

When Loew took over the Metro producing organization, payment was made in Loew stock at \$35 a share on a basis of \$100 par for Metro. The agreement provided for certain cash payments as a kind of bonus on the sale of foreign rights to Metro productions, but it is understood none of these payments has so far materialized.

The Curb amusement stocks were

## SECOND VERMONT TOWN BARS CARNIVAL SHOWS

**Common Council Frowns on  
Morals of Visitors.**

Burlington, Vt., Aug. 4.

Barre is the second town in Vermont to put a ban on carnivals, the City Council having voted to that effect last week when the Barre Amusement Co. made application to prevent one. It was the consensus of opinion that the morals of certain shows of a recent carnival in that city were very questionable.

An Oriental dancer with the Jayland shows was the cause of a fight between her husband and a carnival employee in Rutland, Vt., last week that ended with both men being fined in court, and as the husband had no money he will probably work off his fine in the house of correction.

So far this season seven carnival companies have come to grief in New England because they would not do away with their couch shows.

If things continue the way they are headed it will only be a matter of time before the lid is "clamped down" on all carnivals whether they carry "oriental dancers" or not.

quiet. The only development was a sale Wednesday of 3,500 shares of Goldwyn between 15 and 13, closing at the low. The story was abroad in the theatrical district that one of the members of the pool, himself a stage producer, had sold out.

A curious deal was reported on Thursday of last week when a single 100-share transaction in Orpheum was done at 25 on the New York outside market, while an odd lot of 10 shares changed hands on the Boston Stock Exchange at 25%.

Wednesday all the stocks were somewhat improved from the low, but trading was listless.

## STOCK EXCHANGE.

Thursday	Friday	High	Low	Last	Chg.
Famous Pl. 1,000	78	80	78	79	+
Loew, Inc. 1,000	71	72	70	71	+
Orpheum 1,000	25	26	24	25	+
Goldwyn 1,000	15	16	14	15	+
World 1,000	10	11	9	10	+
Met. Pro. 1,000	10	11	9	10	+
Loew, Inc. 1,000	71	72	70	71	+
Orpheum 1,000	25	26	24	25	+
Goldwyn 1,000	15	16	14	15	+
World 1,000	10	11	9	10	+
Met. Pro. 1,000	10	11	9	10	+

## THE CURB.

Thursday	Friday	High	Low	Last	Chg.
Famous Pl. 1,000	78	80	78	79	+
Loew, Inc. 1,000	71	72	70	71	+
Orpheum 1,000	25	26	24	25	+
Goldwyn 1,000	15	16	14	15	+
World 1,000	10	11	9	10	+
Met. Pro. 1,000	10	11	9	10	+

20%—40 shares sold Boston at 20%.

Friday	High	Low	Last	Chg.
Famous Pl. 1,000	78	80	79	+
Loew, Inc. 1,000	71	72	71	+
Orpheum 1,000	25	26	25	+
Goldwyn 1,000	15	16	15	+
World 1,000	10	11	10	+
Met. Pro. 1,000	10	11	10	+

Monday	High	Low	Last	Chg.
Famous Pl. 1,000	78	80	79	+
Loew, Inc. 1,000	71	72	71	+
Orpheum 1,000	25	26	25	+
Goldwyn 1,000	15	16	15	+
World 1,000	10	11	10	+
Met. Pro. 1,000	10	11	10	+

Wednesday	High	Low	Last	Chg.
Famous Pl. 1,000	78	80	79	+
Loew, Inc. 1,000	71	72	71	+
Orpheum 1,000	25	26	25	+
Goldwyn 1,000	15	16	15	+
World 1,000	10	11	10	+
Met. Pro. 1,000	10	11	10	+

\* Listed on Boston Exchange, but dealt in on New York Curb.

Transactions on the Curb for the week ending last Saturday were: Goldwyn—Sales 2,100, high 15%.

Loew 14, high 15%.

D. W. Griffith—Sales 500, high 15, low 14, last 15, unchanged.

Orpheum—Sales 1,300, high 25% low, 24% last 25, no net change.

World—Sales 200, all at 8, World 2d preferred 100 at 7.

The war is over, but stretching the

## LOCKLEAR KILLED FLYING FOR FOX

**Was Doing Stunt for "The  
Skywayman" Production.**

Los Angeles, Aug. 4.

Lieut. Omar Locklear, the aviator, and his pilot, Lieut. Milton Elliott, were killed here Monday night while doing a stunt flight for the Fox film production of "The Skywayman." Locklear had made a great reputation as a stunt flyer for the films since he left the army.

He was a native of Fort Worth, Tex., and is survived by a wife and two children. The wife is now on her way here to claim the body. Elliott, the pilot, was a native of Gladesville, Ala.

The accident occurred as the last scene of the film was being made. Locklear was the star of the production. He suggested many of the hair-raising feats for the scenario. The final one was to be a plunge in death from out the sky with the machine in flames. It proved to be exactly that.

The film star aviator was the first flyer to attempt a jump from plane to plane while in the air.

Locklear had been a great favorite in the film colony here, and one noted screen star has donated mourning because of his death.

## OBITUARIES.

### MRS. TOM KELLY (VIOLETTE).

Mrs. Tom Kelly died in San Francisco July 30 after an illness of over a year. The deceased had appeared in vaudeville for many years with her husband and was professionally known as Violetta (Kelly and Violetta). The team in other days was a standard turn and credited with the first of the double mixed acts (man and woman) wherein the woman frequently changed her gown while the man sang a song. This was a feature with Kelly and Violetta for many seasons.

### EDWARD KELLY

Edward Kelly died July 30 in Seattle. He had been ill for some time. The deceased was a partner of Kelly & Burns a vaudeville booking agency having considerable business in the Northwest. Kelly's

### IN TENDER MEMORY

of My Beloved Husband

**TEX SHEA**

Who Passed On, Aug. 1, 1914

**MABEL SHEA**

partner in the agency, died some months ago. The report reached New York of the death, with no detail.

### MRS. LILLIAN BACHMAN.

Mrs. Lillian Bachman (professionally known as Lillian Held, of Held and Hummel) died at her home, 250 West 58th street, July 31, by inhaling illuminating gas. She was the wife of a cigar manufacturer of Manchester, N. H.

### OLIVER FISKE.

Oliver Fiske, aged 47, a vaudeville actor, died July 30 at his home at Kenilworth, N. J. He was a native of New York and had been on the stage for 30 years. His widow and two children survive.

### NELLIE ROLAND.

Nellie Roland, whose suicide at the Plymouth Hotel was reported last week, was buried July 30 by the Actors Fund.

### PETER J. JOHNSON.

Peter J. Johnson, 55 years old, stage carpenter at the Winter Garden, died July 30 at his home in New York.

### Paris, July 27.

Fernand Kerveval, French composer, died at Suresne, Brittany, from illness contracted while in captivity during the war.

Harry Williams, French wife and

act performer, aged 20.



## ORPHEUM, FRISCO.

San Francisco, Aug. 4. The Orpheum was shy once overburdened with nuts, but the bill contained plenty of comedy, classifying as a good laughing show. Frank Johnson and his Thirteen Rovers headlined the program with Johnson's work carrying the act. His dancing, especially, won applause, the biggest that the act received. Jean Mann, Jay Elwood, Leola Rumer and Eudine Young assist the star in planting a plot that while this contains a number of laughs.

The hit of the show was scored by Ralph C. Heyan and Beatrice Flint in an offering that contained some original comedy talk and songs. The laughs started with the opening of the act, with Heyan doing a travesty posing turn. Miss Flint proves an excellent foil for his work and the two look like splendid production possibilities.

Will Mahoney's "nut" offering held some familiar material, but with a good voice and some clever dancing he managed to hold down the next to closing spot nicely. A chair dance done for an encore looks new.

"Hubberville," held over, again drew the closing position and suffered accordingly. Francis Yates and Gus Reed, also a holdover, repeated well. Jerome and Newell opened the show with a little singing, dancing and instrumental work leading to their acrobatics. The latter portion of the act brought applause, but the opening efforts proved inconsequential.

Edna Showalter, billed as "The Girl With the Golden Voice," entered quietly, sang a couple of operatic arias then accompanied herself on the piano for a few more and then left just as quietly as she entered.

Mrs. Wellington's "Surprise," a George Kelly playlet, enacted by Pearl Hight, Jean Barrett, Frederick Sumner and Granville Bates, proved a good comedy vehicle, well cast, with Miss Barrett carrying off the honors in the role of an eccentric maid and getting the biggest laughs.

Joseph.

## PANTAGES, FRISCO.

San Francisco, Aug. 4. The bill here reached big-time proportions this week. Three celebrities headlined, presenting impressions of operatic notables. The members of the aggregation possess good voices, the settings are pretty and the costumes excellent; the act making a most favorable impression closing the show.

The knockout punch of the bill, however, was delivered by Senator Francis Murphy in the next to closing spot. His material carries laugh punches throughout, and he delivers it effectively, the act going over for a washup in the hit column.

The soap bubble bit was the outstanding feature of Griffith's offering. His brand of entertainment was original to the Pan audiences, the comedy juggling and bit with the darning baby going over big, but the talk was a little over their heads. Cholina and Lambert made a corking impression with a classy song and piano offering. Miss Cholina, with mannerisms and voice similar to Irene Franklin, imitates the latter's "Janitor's Child" number perfectly.

Van and Emerson opened the show with an ordinary hand-to-hand routine. "The Heart of Annie Wood" proved a pretty offering in rhyme presented by a capable company.

Joseph.

## LOEW'S HIPPODROME.

San Francisco, Aug. 4. The bill offered contained but a fair quality of entertainment, but was surprisingly well received. Ford and Hewitt opened the show with talk on rollers, the North Pole. A couple of mediocre dance efforts follow with the man dressed in polar bear costume, assisted by the girl.

Garry Owen closed big with comedy numbers and some talk. There are some old gags in the act, but the youngster lands strong on the bidding of his piano accompanist, Fred Thompson.

Tom Nawn and company in the comedy sketch entitled "Pat and the Gent" scored laughs from beginning to end. Neating and Ross scored a big hit on the strength of the all around work of Miss Keating and the pep that she displayed. Ross is only fair.

Landell, Laurell and Co. closed the bill with a corking athletic offering, including boxing and wrestling. Haugh and Lockard were also on the bill.

Sylvia Broomer in "The Blind Boy" proved an interesting feature picture.

Joseph.

## LOEW'S CASINO.

San Francisco, Aug. 4. The Nipper and Union troupes were charged around for the second week with some new faces in the line-up. Nipper and Union offered a different routine from last week, which included a serious ballad song with

comedy slides thrown on the screen. It proved a good novelty, and looks like something new. The illustrated song number includes such slides as announcements of next week's acts, and includes the names of well-known booking men and vaudeville agents, "Merry Xmas," "This machine operated by union operator," etc. The number was not fully appreciated here, where the names of the bookers and agents did not mean as much as it would in New York.

The Blanche Hertz Kiddies were an added attraction. This juvenile aggregation of little girls, ranging from five to fourteen years of age, who have played several weeks in the Loew-Ackerman-Harris theatre on the Coast, contains some really good talent. The ensemble opening on the runways made a most impressive picture and proved to be the greatest sight offering ever witnessed in this house. Song and dance specialties are offered by each in a cabaret setting.

The 10 Wright Dancers were another outstanding feature and the Military Review, consisting of six girls held over, repeated last week's big success.

Le Hoen and Dupreese opened the vaudeville section. Their shooting paraphernalia is concealed while the mixed couple indulge in talk and songs, with Le Hoen doing a rube employing the phrase "hot dog" frequently. Only a short time is devoted to shooting, once by Miss Dupreese, and again at the finish when she sings "Smiles." Le Hoen shoots the tune out of the musical target. Unless better material is secured they should do more shooting.

Charles and Cecil McNaughton did very well with straight and comedy songs. The girl is most attractive and her good looks help to swell the applause at the finish. A neat dance by Miss McNaughton is affluently costumed and was well received. Both possess pleasing voices. Johnson Brothers and Johnson registered a hit with "A Few Minutes of Minstrelsy" cleverly put over and in a snappy manner. Monte and Part with clarinet and accordion offered classical and jazz music that scored exceptionally big. Harry Chalk and company, programmed in "The Fortune Teller," did not appear at the second night show.

Joseph.

## COMEDIAN WALKED OUT.

San Francisco, Aug. 4. According to a wire received from Seattle and signed "Levy's Orpheum theatre," Lew White, Hebrew comedian, who has been with Levy's Orpheum stock company over 14 months, walked out at dress rehearsal, Saturday a week, just two and one half hours before opening of the new show for the week and has not appeared at the theatre since.

The wire stated Levy has always given all actors two weeks' notice and White had no grievance with the management. It asked to be informed if the management was entitled to two weeks' notice.

## KAISER RUNNING STATE FAIR.

San Francisco, Aug. 4. Alex Kaiser, a veteran showman and for many years manager of the former Sullivan & Considine house in Sacramento has been appointed amusement director for the California State Fair, which opens in Sacramento Sept. 4.

Kaiser was here last week to secure talent.

## CABARETTER ROBBED.

San Francisco, Aug. 4. Barbara Beebe, entertaining at the Black Cat cafe, was tied to a chair in her apartment by two bandits and robbed of diamonds valued at \$500 and \$85 in currency.

## Stock for Interior.

San Francisco, Aug. 4. Frank Atkins, Marysville theatre manager is organizing a musical comedy show for stock purposes in the interior of the State.

Ed Doyle has been secured as producer and principal comic.

## Editor Reedy Dies in Frisco.

San Francisco, Aug. 4. William Marion Reedy, editor of "Reedy's Mirror" at St. Louis who came here as an editorial observer at the National Democratic Convention, died of apoplexy July 29. He was 58 years old.

## Fanchon and Marco "Sators."

San Francisco, Aug. 4. Fanchon and Marco's new show opening at the Curran Aug. 15 will be called "Sators" of 1920.

## WILL KING PUTS ON NO. 2 SHOW FOR LOEW

Will Alternate Between San Fran. and Oakland Houses.

San Francisco, Aug. 4. Will King, who returns to the Casino next week with his musical comedy show for a second stock engagement in conjunction with Loew's vaudeville, will organize another show for Loew's new State theatre in Oakland, which is expected to be ready for occupancy some time next month.

The State will play a policy similar to that of the Casino here. Claire Starr (Mrs. Will King) will head the King Show No. 2 and Will King will alternate between the two shows, producing both and appearing at the head of each organization every other week.

## SHOWS IN FRISCO.

San Francisco, Aug. 4. Jane Coul with "Smiling Through" drew an exceptional Monday night audience. Her engagement at the Curran was preceded by a strong publicity campaign, and the attraction is credited with taking \$1,000 for the first performance with the entire lower floor set at \$3.

The house estimates that the attraction ought to do \$10,000 on the two week's engagement.

Charlotte Greenwood in "Lotty" grossed \$18,000 in the four-week stay at the Curran ending Saturday night. The show took \$2,500 at San Jose Sunday night.

Anderson's "Privileges" returned to the Columbia Monday night, taking around \$1,000 for that performance.

## COLOSIMO TANGLE.

Chicago, Aug. 4. Women relatives of the late John Colosimo staged a three-cornered family scrap in the hall of Judge Daniel Trude's courtroom Saturday.

The hair pulling hostilities came as a result of furnishings for a four-room apartment which Mrs. Anna Koven said she had lent to her daughter Dorothy, who had married Joe Morosini, brother of the first Mrs. Colosimo. The daughter claims that the furniture belonged to her, while another daughter insisted that she had originally lent the furniture to her mother, and wanted it back.

The tangle was too complicated for the judge, who ordered the contenders into the hall, where the battle was put on.

## ILL AT AMERICAN HOSPITAL.

Chicago, Aug. 4. Jesse Mitchell, stage carpenter with "Passing Show," recovering after attack of pneumonia; Laura Love, entertainer at White City left the hospital recovered after operation; Vera Bemis, sister of Corine Bemis, formerly in vaudeville, improving rapidly after operation for acute appendicitis; Shirley Lewis, vaudeville, operation for appendicitis; Frank Minkley, musician, fracture of the arm; Alvin Ross, with "Follies" last season undergoing medical treatment; Stan Stanley, Stan Stanley Trio, recovering from pneumonia; Virginia Curtis, wife of Ernest Golden, director of the "Greenwich Village Follies," improving after operation.

## Margie Catlin in Act.

Chicago, Aug. 4. Margie Catlin, who left the All-Jazz Revue to launch a vaudeville act, will appear in a six-people farce with songs, opening Sept. 5. Meanwhile she is at the Edgewood Gardens.

## REPORTS ON CANTOR.

Edith Cantor, now on the New Amsterdam road in the "Midnight Frolic," is mentioned as a vaudeville single, with a Palace date in the near future.

Pia Ziegfeld stated this week plans for the Cantor show were going ahead and that the singer had sought a three-day date in New York to try out a bit to be used in the new Frolic.

At the North office, it was said Cantor was "a possibility," but nothing had been set.

## THEATRE "SKYSCRAPER."

Plans for Ackerman-Harris Pop Theatre Expanded.

San Francisco, Aug. 4. The site recently acquired by Ackerman & Harris at Post and Powell streets with original plans calling for a two-story and theatre building announced to house two-day vaudeville, will probably be revised and a 10 or 12-story building and theatre erected instead.

Two prominent clubs looking for permanent locations have made offers for five stories for their club rooms and two large corporations have applied for four, additional floors. A committee representing 25 specialists also desire space and have offered to arrange for additional financing required in order to secure this space.

While the names of the clubs or the corporations were not divulged by A. C. Blumenthal, in charge of negotiations, it is believed the Union League Club and the Pacific Gas Company are among those desiring to locate in the new theatre building.

## ANDERSON CASTS FARCE.

Louise Dresser Selected to Head Company.

San Francisco, Aug. 4. "Just Around the Corner," the three-act farce comedy, will be produced on the Coast by G. M. Anderson, who began forming a company this week.

Louise Dresser, who with Jack Gardner will conclude an Orpheum tour at Los Angeles, has been secured to head Anderson's show. Gardner remains in Los Angeles to begin his picture contracts.

"Just Around the Corner" will probably come into the Columbia following the two weeks "Privileges" engagement. Harold Reid will be in advance.

## CAST OF "ALLEY UP."

Fanchon and Marco Show Opens Aug. 25 at Curran.

San Francisco, Aug. 4. In the new Fanchon and Marco show "Alley Up," now in rehearsal are Arthur West, Lloyd and Wells, Eva Clark, Al Washman, Lucille Smith, Muriel Bryker, Fanchon and Marco and the ten Wright Dancers.

"Alley Up" is scheduled for the Curran Aug. 15.

## BERKELEY'S SUBSCRIPTION.

San Francisco, Aug. 4. Through the direct co-operation of the residents a Berkeley Little Theatre will be created. No donations are accepted by those in charge, the movement being financed by the sale of tickets to a benefit production.

The new institution will belong to 100 foundation members, who gain their membership by selling 50 tickets to the benefit.

The location has not yet been selected. The theatre is designed to belong to all the people of the city.

## 'FRISCO NOTES.

San Francisco, August 4.

Mary White, formerly of Leary and White, is appearing as a soloist in the various picture theatres here singing Waterston, Berlin and Snyder numbers.

Joe Roberts is the new stage manager at Pantages.

Al Browne, manager for Wismark here, left to spend his vacation at Yosemite, where he is the guest of the Yosemite National Park Co. and will reside at Yosemite Lodge.

Prince Lol Lani, an Hawaiian concert singer, is appearing in song recitals at the leading picture palaces here.

A small pistol in the hands of one of the members of the Hampton picture troupe was accidentally discharged while the company was being conveyed by automobile from Truckee to Donner Lake last week, striking James Friedley, an automobile mechanic, in the back. Friedley was seriously injured, but is expected to recover.

According to Wallace Reid's press agent, the picture star who was here last week at the St. Francis Hotel, bombarded Powell street with eggs thrown from the eleventh floor of the hotel, the missiles hitting several pedestrians. The affair was given quite some publicity in the papers.

Al Bowley has succeeded Charles Jacobs as publicity representative of the Pantages theatre.

"Primrose" Della Patra has been engaged to appear for five weeks in the Turner & Ishman theatre's opening at Oakland this week. The engagement was negotiated for by Harry Bush, who is now managing Della Patra.

The Morrison Music Publishing Co. of Beltsville, Wash. opened professional offices here last week with T. Van Gelder in charge.

Plans for a new \$100,000 theatre for Baltimore and for a \$100,000 building and theatre in Glenside have been completed.

J. J. Clouston, personal representative for Pantages in San Francisco, left for Los Angeles last week, where he will remain several weeks on business connected with the Pantages circuit. Ray Stephenson remains here to guide the local theatre.

Paul Ashie, musical director is off the road this season in order to handle the musical programs for the Arvada, a new dance hall in Oakland in which he is financially interested and which opened this week.

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### MAJESTIC, CHICAGO.

Chicago, Aug. 4.

No wait for this show to get started on its way. It was started right off the bat and the audience seemed eager to give it all the moral support possible from the first swing of the leader's baton. Opening the show the Brantia and undivided attention and their "Moving Man" classic took four bows. Following Signer Friscoe in this week made no appreciable difference with the reception. Liliacetti and his xylophone numbers went as big as they could ever have gone and he came as close as he lets himself come to stepping the frolic.

Miss Williams and Co. followed with a little sketch called "Who Was to Blame?" This was the one spot on the bill that had rust on the runners. The piece is mediocre and had little of personality to bolster its weakness. Miss Williams is good to look upon, but lacks fire and force, while Alden MacClaskie, who played the young husband opposite her, failed to convince. Winona Winter and Ben Jerome (New Acts). Marie and Mary McParlane sang classical and Italian selections, winning softly.

Kitty Doner and her little sister, Rose, slammed out the home run of the playlet. Miss Doner's delivery was snipping and kicking at the spurs of her personality that tinged the hands of her audience into frequent and stormy action. The dances like women don't usually dance and she had noble support from her little sister, who, she whisperingly confided, crossing her heart, was appearing on the stage for the first time. If it is the little girl's appearance, or even if it isn't, for that matter, she has great things in store for her. Mullen and Francis got their usual laughing success, but were not a breath in the lead of Ben Ryan and Harriet Lee, a youthful pair with a lot of intensely human dialog and some comically funny situations that they used to the best possible advantage. They kept the crowd doubled up during the greater portion of their 20 minute act. The Farland Naval chorist chanted and held most of those that waited for the first few bars of their music.

### RIALTO, CHICAGO.

Chicago, Aug. 4.

Nine Crazy Kids, although head-lined here, came a long way from registering in that class with the audience. The act is disjointed and uninspiring, and wardrobe is practically a negligible quantity. The cast is weak, appear disinterested, and the comedian lacks punch in his lines and in his delivery.

The applause honors of the show were about equally divided between

Jean Gibson and "Three of a Kind." Miss Gibson, coming very early on the bill fanned the house a bit chilly to start with, but she soon had them. Her blues song numbers seemed to find the crowd right where they lived and kept them busy asking for more. Miss Gibson has an exceptionally pleasing personality, a natural "coon shouting" voice, and the ability to use it to very good advantage.

"Three of a Kind," three boys in evening clothes, with good voices, easy mannerisms and a well chosen cycle of songs, left a very good impression. The boys put over comedy numbers in a billiard style, digging up laughs as freely as they did applause.

Guasano and Margarita pleased mildly with accordion and mandolin selections. The girl sang a Spanish song which could be eliminated without loss, as her voice does not warrant the solo effort. Hunter, Randall and Senorita, with a blackface offering built around the Mexican border situation, kept the audience interested and got laughs frequently. Ethel MacFarlane, a dainty little lady, played some equally dainty selections on a violin. Her act was pleasing.

### STATE-LAKE, CHICAGO.

Chicago, Aug. 4.

One of the best State-Lake shows of the year; this does not mean one of the best shows of the year at the State-Lake; the State-Lake prefers some shows to others, seldom abiding by generally accepted standards of big-time vaudeville, and this one is duck soup for the proletariat. It has flash, song, dance, book, novelty and speed.

"Lila and Pierre" tops, with Jack Patton and Loretta Marks taking easy honors on class and ability, surrounded by the worthy settings and tasteful stagings. The production looks a million dollars behind the huge State-Lake proscenium, and lighted as only this perfectly equipped and as perfectly handled house can set off acts to the eye. Florence Tompest is the added feature, and this dainty girl is not vastly impressive to this clientele, but Alton and Allen, marvelous dancers, and George Harris, her cocking pianist, carry her over. This is a following that does not rise to the peculiar type of elegance and chic which Miss Tompest personifies, which make her valuable in discriminating houses, but which disadvantage her here. At that the turn as a whole makes the requisite showing for spot and billing.

Debbi Randall, a newcomer, cut-distances the field in hoarse laughs and hard hands. Randall is billed for blackface, but wears white, his make-up and costume being difficult to classify, as they combine distinct and familiar elements of the college boy, "nut," Jew and "fairy," and in his work he is reminiscent of many entertainers, but not directly imitating anyone. He has a fund of army stories that start him into belting comedy. His stuff on military examinations is terrific for laughs. He sings, but does not dance. His entrance is on a line that gets a wow and he never slides below it. The boy was a punk though it is hard to say just why, as his "character" is a composite, his subject matter is far from novel or even timely, and some of his biggest raucous are not heard new material. His personality is not ardent nor markedly individual. Yet has been a flock of elements all in his favor and all to the indecorous liking of the State-Lakers. He must be recorded as a howling, applauding knockout here.

Frank Conroy, after his stuff in "one" with Irving O'Neil, goes into full stage for a farce spiritualist scene. It is funny after a fashion, but neither witty nor inherently humorous. He sloughs the dark character entirely, though he still assumes the weak-kneed posture of his Conroy and Le Maire days. The laughs were at times big, but were forced on cheap puns and frankly reaching after artificial

comedy, propped up by aids in physical and vocal manifestations identified with the meannest order of burlesque shows of a generation ago and old-time "nigger acts." The act is tawdry and flimsy, expansive, but not expensive.

Merlin did all right with his card tricks and educated plants, getting good attention during an act somewhat difficult to present in this vast temple. Alice Sheldon and Lucille Dally, two little women with good personalities and no exciting looks, wandered amiably and fairly until their closing number, "Sweetheart Blues," which knocked the house edge-ways. Garinetti Brothers had plenty of fun with the audience tossing the ball around, which is from heaven for this outfit, and credited themselves with neat returns. Stanley and Hines took their usual winnings away with their scissors dancing. Norman Talmo started like a billiard sharp, but turned out to be a contentmentist after all, and got a contentmentist's apathetic attention thereafter.

"Life's Twist" was the feature picture. Last.

### STENCH BOMBS IN MUSICIANS' STRIKE

#### Chicago Theatre Outrages Are Charged to Sympathizers.

Chicago, Aug. 4.

A stench bomb onslaught which has been charged against the striking musicians was attempted in the Pantheon, Riviera and Chateau Friday night.

Shortly before 9 o'clock stench bombs were burst in the Chateau. Employees of the house immediately spread a neutralizing acid. Nate Archer, who was at the Pantheon, was notified, and when a short time later an effort was made to spread the bombs in this house the counter action was so rapid few people in the house became aware of the attempt.

At about the same time the bombs were used in the Riviera, when Mrs. Halaban, wife of one of the proprietors, who was sitting in the rear of the house, noticed the man who broke the bomb and signalled one of the employees, who followed him. As soon as he got outside of the house he started to run, but was caught by Detectives Dunn and Hardy. The man was booked at the Summerdale station, where he gave his name as John Horvan, 7556 W. Congress street. He carried a card of the Street Metal Workers' Union.

It was rumored a number of smaller theatres on the south side were also visited by the bomb throwers.

### NOTORIOUS SINGER KILLED.

#### Cabaret Girl Who Killed Her Husband Is Auto Victim.

Chicago, Aug. 4.

Jessie Ray Brown, cabaret singer, exonerated for the slaying of her husband after a quarrel last April, and Robert J. Brock, automobile salesman, who were killed early Saturday morning when an automobile in which they were riding became unmanageable and crashed into a safety island and smashed itself against the stone steps of a near-by apartment building. The car took fire and was partially burned before the bodies were removed.

A coroner's jury freed Mrs. Brown following her arrest last April on a charge of having killed her husband Frank A. Brown, who was assistant to Thomas A. Malloy, business agent of the Motion Picture Operators' Union.

### GUILTY HUSBAND.

Chicago, Aug. 4.

Mrs. Ruth Smith, a singer in musical comedy, was assisted in securing a divorce in Circuit Court from her husband, Ralph Errol Smith, a grand opera singer, by the husband's own admissions.

The suit charged infidelity. When questioned by his attorney, Smith admitted the charges were true.

The decree was granted, providing Mrs. Smith \$200 a month alimony while she remains on the stage and \$350 a month when she leaves it.

### Three Kuhns Sue.

Chicago, Aug. 4.

Two actions for \$10,000 each have been filed by Benjamin Ehrlich in behalf of Charles and Mary Kuhns (Three White Kuhns) against the Yellow Cab Co., for injuries sustained while riding in a Yellow cab on the way back from a performance at the Chateau theatre.

### VIOLENCE COMMON IN CHI CABARETS

#### Newspapers Teem with Riots and Bloodshed in Cafes.

Chicago, Aug. 4.

Since the "Daily News" exposure of the cabaret conditions, and Chief Garrity's order closing all of these places at one o'clock, battles, fights and killings have occurred with an astounding frequency.

There is the case of Paul Fosherg of 6147 S. Halsted street, who was sitting at a table at the Hawaiian Gardens, a south side "black and tan" cafe, when four men walked in and without a word knocked him to the floor and beat him to death.

The police have been unable to discover any clue to the identity of the murderers or any motive for the crime other than the possible one of revenge. Ten employees of the cabaret—the floor manager, five musicians and four waiters—were held by the police and all deny knowledge of the affair, insisting that they did not see the fight. The cafe has been closed. Capt. Ryan has recommended that its license be revoked as it has caused constant trouble and the owner, Albert Hilla, has been unable to control it.

Monday night the papers carried a story of a revolver battle between a policeman and a couple of supposed gunmen at the Campbell Gardens, Campbell and W. Madison streets. This place has been the setting for a number of affrays and investigations. On one occasion two policemen, locked in the place, shot a man, firing through the door. The disturbance Monday morning was caused by a fight which a policeman tried to stop. The battlers saw the "cop" and beat it, climbing into a car, while the protector of peace stood and emptied his gun into the back of the car.

The affair of Jessie Ray Brown, a former cabaret singer, who was exonerated for the slaying of her husband last April, and Robert J. Brock, an automobile salesman, who were killed when the automobile in which they were riding crashed against a safety island, was given considerable prominence in the dailies, connecting it up with cabaret and just parties.

In handling the story of the Samuel Loftis death the papers played up heavily on his "cabaret career" and his associations at those places with Ruth Wond, the woman who was with him at the time of his death, and other women more remotely connected.

The one o'clock closing order is being objected to strenuously by some of the cafe owners. The Bloom, owner of the Midnight Frolics, flatly refused to close. He was arrested and his case continued until Aug. 6. He is at present operating under an injunction.

Judge Harawa discharged Fred Mann, owner of the Kaimbo Gardens, when the police admitted they had failed to serve him with formal notice of the chief's orders. Deputy bailiffs reported they were unable to locate Tom Chamales, owner of the Green Mill Gardens, to serve notice of the suit, and the case was continued indefinitely.

City Prosecutor Harry B. Miller said suit would be filed against Michael Petain, part owner of Colo-

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sim's, for his alleged refusal to  
stop music and dancing in his place  
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### Driscoll Divorces.

Chicago, Aug. 4.

Lenora Southard Driscoll, burlesque principal, has filed suit for divorce against Samuel O. Driscoll, vaudeville. The suit, filed by Benjamin H. Ehrlich, charges desertion.

Sam Roth and Eugene Roth, heads of the newly organized picture producing company here announce that George Marion will be their new supervisor of production and cast.

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## BURLESQUE MAY LIFT BOX OFFICE SCALE

New Rail Rate and Other Costs the Cause.

Burlesque producers claim next season shows will reach a new high water mark as regards production cost and salaries paid. With the new railroad schedule increases in fares, it is possible burlesque admission prices will have to be tilted before the new season in many weeks old.

Burlesque was the last form of the popular priced amusements to raise prices not elevating the scale until a necessity.

Burlesque producers say the new clientele which they have attracted in the last two years are in direct opposition to the legitimate musical comedy road shows and that their patrons in a great many cases are recruits from that branch of theatricals. This burlesque audience demands a high class of entertainment and shy away at the first evidences of a lowering of the average.

Rigid censorship by the officials of the circuits and a demand for a standard of entertainment has elevated the cost of production until a first class burlesque show as now produced will compare very favorably with any of the road companies sent out of New York to play the No. 2 cities.

## AFTER FOREIGN PATRONAGE.

For the first time since it has been organized the American Burlesque wheel will make a bid for foreign patronage, orders having been sent out this week by the circuit officials instructing the managements of the attractions to advertise in one or more foreign language newspapers when the shows play Chicago.

It is figured that a new class of burlesque patrons can be developed by this method, many of the readers of foreign language newspapers in and around Chicago speaking and understanding English well enough to enjoy a burlesque show.

## ENGAGEMENTS.

Reverie Arts with Sheburne Hotel, Brighton Beach, revue.

Newport and Birch, for McIntyre and Heath show.

Bonny Harrison has been loaned for six weeks by the Shuberts for the new vaudeville act, "Love Letters."

Helen Eley, re-engaged for the new Al Jolson show.

Additions to the cast of the "Gus Edwards Revue of 1930" include Hazel and Alice Furness and Vincent O'Brien, who was discovered by Edwards in Fordham High School five years ago. The Furness sisters are also typical Edwards "Ends."

## MARRIAGES.

Miss Corinne H. Baker was married to Robert Henley, the picture director, on July 22. The couple sailed for Europe on a honeymoon.

Myron J. Kallert, formerly connected with the Grand O. H. Syracuse, now manager of the Madison at Onondaga, was married in Rochester on July 25 to Mamie Agnes O'Brien, of Onondaga. The ceremony was performed by the Rev. William M. Kim.

Dr. Gluckman, dentist to the profession and an ex-Lieutenant, U. S. A., married Rose Schnitzer (non-professional), on Aug. 3.

## BIRTHS.

A daughter to Mr. and Mrs. Johnny Doolley on July 27. Johnny Doolley is appearing in "The Girl in the Spotlight" at present.

Mr. and Mrs. Louis J. Yaeger, July 22, son. Mr. Yaeger is the stage carpenter at the National Wintergarden.

Mr. and Mrs. William Dick, July 29, at their home in New York City, a son. Dick is a vaudevillian known as the "Bouncing Musician."

Mr. and Mrs. Thomas J. Kennedy, at Samaritan Hospital, Philadelphia, July 31, son. The father is of Kennedy and Burt.

Mr. and Mrs. Otto Spencer, son Mr. Spencer is a song writer connected with the Frisco professional staff.

Strauss-Peyton, the well known Kansas City theatrical photographer, is on his annual pilgrimage to New York. He has opened a summer studio here on West 55th street.

## POLITICS KEEPING RUD HYNICKA BUSY

Efforts to Oust Columbia Circuit Official from Republican Party Control.

Cincinnati, Aug. 4.

A determined fight is being made by all four Cincinnati daily newspapers, as well as independent politicians, to oust Rud K. Hynicka from control of the local Republican party. The chief ground is that Hynicka, as treasurer of the Columbia Amusement Co., is not a Cincinnati, but a New Yorker.

Among the leaders in the attack on Hynicka is Charles P. Taft, former owner of the La Salle theatre, Chicago, and Cincinnati's richest citizen, excepting William Cooper Procter. Taft also owns the "Times-Star," a Republican paper. The "Commercial Tribune," the other Republican sheet, likewise is fighting Hynicka.

## BURLESQUE ENGAGEMENTS.

"Broadway Belles," Eddie Cole, Bert Carr, Ed. Johnson, Helen Olsen, Florence Whitford, Bill Conley and Olive Fenton.

Lillian Clinton, Quade White. "Best Show in Town."

Ed Rogers, "Girls from the Police."

Manny Koler, "Tempters."

Annette Creighton and Four Janellys, "Peek-a-Boo."

Edna Nicholson, "Twinkle-Toe." Ethel Costello, "Best Show in Town."

Ed Golden, "Cute Cuties."

Smith and Austin, "Twinkle-Toe."

Doris Bolton, "Maids of America." Nellie Italy, "Joy Bells."

Ed Winters, National Wintergarden.

## TAB MADE INTO THREE ACTS

Joe Woods is to construct three girl acts next season out of his "Songs and Smiles," a tab which he produced several months ago and which ran but three weeks.

There were nine scenes in the tab which will form the basis of the new turns.

Margue and the Samuel Shipman play, "Edgar Allen Poe."

The Oliver Morosco office has made an announcement of new plays for the coming season in New York. It includes "The Humming Bird," by Maude Fulton, at the Little theatre next month; "Marry the Poor Girl," by Owen Davis, as an attraction for the Fulton, and "The Bat," at the Morosco on Aug. 25.

Mrs. Lillian Bachman, wife of a Manchester (N. H.) cigar manufacturer, known to the vaudeville stage as Lillian Held, committed suicide at 338 West 64th street on July 21 by gas.

The widow of Wesley Tyson, who for many years conducted a theatre ticket agency until his death, in January, 1919, has filed a notice of appeal in the Surrogate's Court against the appraisal of the estate which was made by the court. She alleges inaccuracies and asks that they be corrected.

The Shuberts have leased the plot on 15th street and Seventh avenue which has been occupied by the Central Park Riding Academy and will build a theatre there to seat 2,500. The lease is for 60 years and the net rental will be about \$4,000,000.

Georgette Cohan called for London last Saturday to remain with her mother, Ethel Levy, for the next two months. She will return to this country in the fall to appear in a play which her father is writing for her.

Herman H. Light, formerly treasurer of the Astor Theatre, was arrested last week, charged with the embezzlement of \$25,000 from the receipts of the house during the engagement there of "East Is West." The complaint was made by Ira Heilestein, general auditor for the Shubert Theatrical Producing Co. At the same time John P. Murphy, note teller in the Greenwich bank, was also placed under arrest. He is charged with being an accomplice of the treasurer in covering a shortage over a period of several months.

Major Ion Hay has arrived in this country to superintend the rehearsals of "Happy-Go-Lucky" for A. H. Woods.

"Civilian Clothes" is to be presented in London in October. An American company including William Courtney, Frances Underwood, William Holden, Dorothy Dickinson, Lloyd Neal and Raymond Walburn will appear in the cast.

Reports from London say that Edith Day, who has been very successful there in "Irene," has suffered a slight nervous breakdown and has left the cast.

Mrs. Tyrone Power obtained a divorce in San Diego on grounds of desertion and non-support.

"The Rose Girl," a new operetta by Anselm Goetzl, is in rehearsal in the cast are Roy Atwell, Harold Crane, Jessie Intrepid, Earl Leslie, Dorothy Mackay, Louis Simon, Mabel Withers, Flora Zabelle, George Baneroff and Christine Miller.

Julius Tannen is to be in the cast of "Her Family Tree," in which Nora Bayes is to star under her own management next season.

Mrs. Henry B. Harris announces three plays for production during the season. One will be "The Power Spirit," already tried out. The others are "Nothing Doing," a farce comedy, which goes in rehearsal next Monday, and "Open All Night."

## IDEAL VAUDEVILLE?

Readers Asked to Submit Opinions.

Letters should be addressed to Ideal Bill Editor, 154 West 46th street.

Bills will be printed as nearly as possible in the order received. Programs should be selected with the following points in mind: Eight or nine big-time acts from acts now playing or having within a year played vaudeville, practical playing, in running order, reasonable financial limitations and variety.

Wednesday, Aug. 25, this contest closes. Acts of the various types receiving the most selections will be named the winners, and the prize program will be known as Variety's Ideal Vaudeville Bill.

By Wm. R. Dupree:

Marg and Snyder Bert Swer Quiny Four Jimmy Huxley Mason and Keeler and Co. Chan and Made Nora Bayes line Dunbar Guinan and Mar-Intermission guirre Bill looks entertaining, with plenty of variety.

By Lewis and Maynard:

Rehoma Intermission Masters and Kraft Frank Gaby Claude and Fannie Stone and Kaliz Usher Bert and Betty Sylvia Clarke Wheeler Santley-Sayer Re-McLellan and Car-vue

Quite a collection and should play well.

By Izzy Gross:

Ruth Budd Reo Samuels Pietro Intermission Hoffhoff, Conn and Whiting and Burt Corinne Alan Rogers Moran and Mack Rooney and Bent

This one from Crescent (Syracuse) theatre. It's a whale of a show, picked by someone who knows. Mr. Gross is the property man at the Crescent.

By Godfrey:

Johnson, Blake Russell and Par-Johnson and Johnson Marie and Ann Luba Moroff and Clark Beatrice Herford Anna Chandler Blossom Seeley Mrs. La Toy's Co. Models Intermission

Gautier's Toy Intermission Shop Rubini and Diane Frank Hurst Harry Hines Jean Adair and Co Tracie Frigiana Bert Hanlon Donald Sisters Corinne Tilton Revue

Florence Nash and Thomas A. Wiso are to be under the Harris management, according to the announcement. Miss Nash is to be featured in "Nothing Doing."

"Blue Bonnet" is the title of a new play by George Scarborough which the Shuberts have accepted.

The cast of "Fitter Fatter," the musical version of "Caught in the Hain," has been completed and includes William Kent, Mildred Richardson, Helen Bolton, John Price Jones, Jack Squires, Mildred Keats, Walter Ware, Hugh Chivers.

Dolly Connolly and Tom Lewis are to head "Mad to Love," the Gleason Black production, which goes in rehearsal next week.

Frank Mosley will have the principal role in "Little Miss Charity."

Paul Seardon has been engaged to direct the Hesse Harrington production, "The Broken Gate," to be made at the Robert Houston studios. The cast will include Marguerite De La Motte, Joseph Kilgour and Lloyd Bacon. The picture when completed is to be released by the Haskinson organization.

"Down Home," the first independent production of Irvin V. Wilbur, has been completed and will be released by Haskinson.

George W. Lederer has made an announcement that he will launch two new stars next season. They are Hal Skelly and Jeanette Louder, both of whom are now appearing in "The Girl in the Spotlight."

Mildred Richardson, prima donna of "The Little Whimper" last season, was granted a divorce from William Schrade, stage manager of "The Pullman," on the recommendation of Alvan S. Hall, referee. The divorce was signed on Monday of this week.

Richard Walton Tully returned to New York this week after three months in California. He will assume the supervision of the rehearsals of "The Bird of Paradise," which will shortly go on tour again.

Bert Hanlon, Harry Hines and Frank Hurst make three male ensembles on one bill. Other bill could stand more comedy. The opening act is full stage and the second act works in "three," so it would be impracticable.

By Harry Speer:

Moran and Wier Intermission Krantz and La Harry Hines Belle Avon Comedy Hobart Bosworth Four Frank Gaby Four Readings Patricia

Not laid out properly in first half. Second half stronger.

By Rasputin:

Meehan's Dogs Intermission Harry Cooper Prices Hobart Bosworth Avon Comedy Co. Four Venita Gould Belle Baker Harry Carroll Re-Ronney Bent Re-vue

Rasputin doesn't care who pays them as long as his name is printed.

By Mrs. E. Bernstein:

Sylvia Loyal Intermission Bartham and Sex-Wright and Dist-ton rich Whipple, Huston Harry Carroll Re-vue Co. Glenn and Joshina Massoni Family Margue and Grant

This seems a very good show, all properly spotted, and should play well.

By J. F. Harkness:

Royal Gaieties Prices Farber Sisters Avon Comedy "The Ragged Four Create Fashion Edge" Plate Van and Schenck Wm. Roth and Co. Intermission

Five headliners on one bill. Looks like a benefit.

By Al Fox:

Paul and Mae No-Intermission Ian Claude and Fannie Ryan and Ryan Usher Lewis and White Nelson and Chain Toto Valerka Guratt Combe and Nevins Enos Fraser

Al Fox is of the vaudeville team Rockwell and Fox. If he has shipped any of his pals, they can take it up with him.

and also the Guy Bates Post production "The Masquerader," which starts on its fifth season. Later he is to go abroad to stage three companies of "The Bird of Paradise," which are to tour England, and also direct the rehearsals of the company that is to present the piece in Paris.

The George C. Tyler production of the dramatization of the Mary Roberts Rinehart "Rab" stories will be shown for the first time in Atlantic City next week. In the cast are Helen Hayes, Tom Powers, Percy Hawwell, Robert Hudson, Lillian Ross, Edith King, Stephen Davis, James Kearney and Helen Gurney.

In the cast of the new Mital production by Henry W. Savager, are Lloyd Marshall, Beatrice Constantine, Victoria Kays, Josephine Adair, Arthur Vitry and Mack Kennedy.

The eighth wife of Norman Selby (Kid McCoy), who was Dagmar Dahlgren, has started an action for divorce in Los Angeles. She charges desertion and non-support.

Grace George called Wednesday. She will be present in London as the premiere of "Madame Bl. Son Danseur" in which play she is to appear in New York later in the season.

## THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office this day. The first name is that of the judgment debtor, and the second the judgment creditor, and the amount of the judgment.

Alfred Shaw, Musical America Co., \$129.40.

Renee Bourcault, Stern Bros., \$34.40.

Nat Carr, Spear & Co., \$111.70.

Benjamin R. Gorton, Guardian Finance & Trading Corp., \$1,000.

Charles Emerson Cook, M. Cherry, \$54.50.

Felix Isman, S. Ransman, \$9.

Hallmark Pictures Corporation, Ritchey Litho. Corp., \$5,290.00.



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The showman's idea of the Babe Ruth home-run hitting propensities would be to let the Babe hit all the time. If the baseball magnates figure the gate—and they figure nothing else—then by all means they should let Ruth hit as often as he can. Passing him may be fine for the opposing pitcher's record, but it doesn't help the box office. Babe Ruth has done more in two seasons to bring baseball back, following the war, than all of the magnates. When Ruth knocks a homer, whether yesterday, to-day or tomorrow, it's an Associated Press piece of news, goes to every daily paper in this country. They are all up on Ruth's record, and another is a good story for the sporting or any other page. That is why Babe Ruth is now the best newspaper advertised person in America, and will be while the ball season lasts. Hitting homers by Ruth, therefore, might not mean more money for the Yanks, who seem to draw capacity wherever playing through containing the star hitter, but the extra publicity would tend to excite interest even more so than at present in all localities and bring more money into all of the parties of the major league. The showman would make them let Babe Ruth hit even if he had to fire a few pitchers to make the rest understand why.

Attention is now focused on the drive the Giants are making toward first place, and the sharp are conceding them an outside chance to come through. McGraw's team, after a miserable start, has gained a new impetus through the acquisition of Bancroft, Frisch's return to the third corner and Kelly's good work with the stick. McGraw is getting more pitching at last and as a result the club has been a consistent winner and has moved into fourth place, only a few points away from Pittsburgh in the third hole. The usual Giant policy of buying high priced stars in the open market rather than the longer and more difficult method of developing youngsters was demanded this season due to the unwillingness of baseball owners to part with their star players. With every club in the two leagues making money, the huge cash offers didn't contain any temptation for the prosperous owners. The tremendous success of Ruth in New York taught many a magnate the futility of parting with players who pay for themselves at the gate many times over in a season. McGraw has been trying to make a trade that will bring him a second baseman to replace the fast fading veteran, Larry Doyle, and when he acquires him, the Giant machine will be as powerful an organization as it was in the days they rode rough shod over every club in the league. Kelly at first base, who was the object of much adverse criticism at the beginning of the season, has more than vindicated the McGraw judgment and has developed into one of the most dangerous hitters in the league.

## OPERA MUSICIANS WIN.

(Continued from Page 1)

period or fraction thereof. The scale for extra musicians, who are used often during the season, has also been lifted. The above scale applies to "Class A" opera.

The scale for "Class B" or "dollar opera," which means operetta shows in English or for foreign tongue where the admission is not over \$3, the scale has been jumped to \$72 per man—or the rate formerly paid the Mit players. This increase figures to be higher than the Net scale, however, since the \$72 per man per week rate is only for top performance, and musicians in dollar opera must be paid per man for all above seven performances. The former rate for dollar opera was \$9 per performance. As with the Class A music rehearsals must be paid Class B regulations concern these rehearsal planning opera in English, which is seasonal.

## PROFESSIONALS VOTING

An important amendment to article 3 of the New York State constitution which will permit citizens of the state to register as well as vote while absent from the state limits, is to be voted on at the coming election on Nov. 2. The general law required has already passed the Senate and will be presented to the people in November.

At the last election there was an amendment voted on which gave absentee citizens the right to vote if they were out of the state on Election Day. There was, however, no provision made for their registration. Those having the matter in hand believed it would be best to have the voting measure passed first and follow it with that permitting registration.

The amendment will vitally affect all members of the theatrical profession who have heretofore been disenfranchised by the necessity of travel in pursuit of their profession. It will place a powerful weapon in the form of the vote in the hands of the show business, which, in addition to its power for spreading propaganda, will compel the attention of the politicians who in the past have given the theatre and its people altogether too scant attention except when they wanted favors.

## RAISING BOX OFFICE SALARIES

In pace with the new system of theatre ticket control in force in Shubert enterprises, is the news that firm will raise box office salaries starting this season. It perhaps is the most sensible step of all the Shubert innovations. There has always been managerial suspicion of the house treasurers and their assistants, but if there have been grounds for suspicion, the fault has been the managers'.

Treasurers have been paid \$35 and \$40 per week for work that is highly skilled. Back stage the minimum wage of the "grip" is \$45 per week, with no liability or responsibility.

The man in the box office is responsible for thousands of dollars. His hours of labor are double those of the stage worker. The treasurer's assistant has been receiving about what the house porter is paid—\$25 weekly, and in some cases less than that. The revision of wage scale gives the treasurer the coming season from \$50 to \$60 per week. Even that is a modest wage for the work.

The recent case of defalcation at the Astor theatre about brought the Shuberts to a more correct slant on the box office job. Young Herman Light, a cousin of the Shubert brothers, was arrested, along with John P. Murphy, of the Hudson Trust Company. The latter is alleged to have held back checks on Light's overdrawn account until fresh deposits were made. There is a chance of restitution in which case the charges may be dropped. The Shuberts are said to have known about the treasurer's gambling but it was their ingrained suspicion he was making money on the side by working with the ticket agencies that allowed the defalcation to go as deeply as it did. Treasurers probably do make extras through the hotels, but the amounts are visualized through magnifying glasses by the managers.

Box office men are used to handling big money, and their own salaries naturally look puny and have been. Something approximating a living allowance should clear up the situation. In the case of Light, it is alleged the old story of the "ponies" and he went in beyond his depth. Any person handling money for someone else is always in danger when bitten by the gambling bug. A living wage ought to minimize the danger of forced gambling.

## DOING AWAY WITH "BUY OUTS"

The Producing Managers' Association became considerably aroused last winter over the conditions alleged in the ticket agencies. The charging of high prices, much in excess of the 50-cent premium sought, was the principal objection. When the courts decided against a city ordinance making it a penal offense to sell theatre tickets at above 50 cents over the box office price, the lid went off—so far as the success went. The P. M. A. planned the establishment of a central ticket agency and the ultimate control of the agency situation. The plan apparently was never worked out to a stage considered practical. That is proven by the new policy of the Shuberts, which does away entirely with agency "buys."

There is little doubt that the Shuberts have conceived a system which should go far in eliminating agency evils, and their plan on the face of it should work out to the benefit of the agency, theatre, and the public. It is surely the strongest force aiming at the limiting of ticket premiums to 50 cents that has been yet started. The broker when faced with "giving" has invariably turned to an assorted collection of old tickets to prove that his losses in the "buy outs" of weak attractions forced him to recoup by pushing up the rates for the hits.

The "on sale" system, which means that the broker may turn back to the box office any and all unsold tickets, robs the broker of the "alibi." One thing is patent, and that is that the agencies take no chances. They will be allotted tickets for attractions in the same measure as called for when a "buy" was operated. The agency will not have to resort to the forcing of any one attraction. It is true, the agency must pay a commission back to the theatre for every ticket sold "on sale," but with no losses incurred through unsold tickets there can be little objection. Also it will mean the wholesale dumping of unsold "buy out" tickets into the cut rates.

What is more important from the Shubert angle is the natural increase in business which the agencies will draw. The firm figures that if the public is confident of securing choice seats at a 50-cent premium and no more, the sales of the agencies will mount up in volume to a degree that the broker will reap a larger profit than now. Several of the big agencies

have been against "buys," since they sell at 50 cents premium for the most part, and cannot afford to lose through unsold tickets. The new policy is figured to force the 50-cent premium in all the hotels within a year, and if that attains, the Shubert system is to be credited.

## THEATRE AND TIGHT PURSE STRINGS

If there is anyone in the United States who ought to know from moment to moment the state of the public's purse as it averages up from coast to coast he is the head of the biggest mail order house in the country, Julius Rosenwald, of Sears Roebuck & Co. of Chicago.

Perhaps that firm is not in constant touch with the spending average of cities which have their own department stores, but for the small towns its knowledge is accurate.

Thus the utterance of Mr. Rosenwald that "The American spending spree is over" should carry weight with the one-night house managers, and in a lesser, but far from negligible measure, the big town managers and producers.

The mail order man declared that there has been a heavy decline in the purchases by the public of general merchandise. It would follow almost inevitably that there is going to be a heavy decline in box office buying, particularly where prices have moved up from the pre-war scale.

The old argument of soaring costs to the theatrical business man doesn't get him anywhere. His position has never been adequately explained to the public, perhaps because while the spending orgy was on, theatres were filled regardless of prices. Now that the public's purse strings were tightening, it is time for the showman as a body to inaugurate some propaganda. The sooner they get it under way the better, for the prospects are that the theatre may have to dig for its dollars for a period, long or short, before the country gets back to a sane basis.

## THE OUIJA BOARD.

There are two mysteries about the Ouija Board that a non-believer cannot fathom. The first is why they sell the spiritualistic board "medium" for \$1.50 and the other is why they sell Ouija with an L.

Any one wanting an Ouija Board would pay \$5 or more just as quickly as \$1.25 or \$1.50. To have your fortune told hourly or more often day in and day out at \$1.50 gross and the wear and tear on trousers or dresses is not excessive. It's a bargain in fortune telling. When the clairvoyants organize they will no doubt first move against the Ouija Board claiming it is opposition. It is too, opposition and unfair competition.

First class Ouija Boards have a smooth polish on the top with a little wire pin supposedly guiding the tipster around the board. The small time Ouija is not polished, rough and without the pin, but they say that one is just as good as another for slipping over inside stuff, about things or earth or spirits abroad. Just where abroad is unknown. Spirits are claimed to exist in the ether, away above the 50-mile limit for breathing if you can stand the cold that high.

The Ouija Board has a multitude of followers and believers. Spiritualism since the war seems to have taken a firm hold and not altogether on weak minded people. "Ouija will answer anything" they say, but Ouija only answers when some fingers are lightly placed on the staves. The ever ready argument of the subconscious directing Ouija is expected and when an observant eye detects a slight but noticeable movement of the fingers of the other person, the charge is then laid that Ouija objects to non-believers and won't tell anything in front of them. For which we don't blame Ouija at all. He, she or it is perfectly proper in rejecting silly questions from silly people who will not place their confidence in a cut out piece of wood with letters and figures stamped upon it. It has been estimated that a good Ouija maker might turn out 2,500 of these boards in half a day. One manufacturer in the South has lately added two new factories to his Ouija plant. Ouija is certainly spelling something good for that guy.

We'll pass up spiritualism. It is a belief and therefore any person is entitled to it to find solace, comfort or whatever may go with it. But not through a plank of wood that is so much of a commercial proposition factories are working 24 hours a day to turn them out.

There are so many magicians on the stage and so many amateur magicians off the stage who can perform "spiritualism" or expose the tricks and devices so often employed to exploit it that it is really remarkable not one of these magicians has ever organized a spirit expose performance, in the shape of an evening's show or vaudeville act.

There yet remains one unexplained item about the Ouija Board, however, and its relation or connection with spirits. If the Ouija Board through its mediumistic operator locates a desired spirit for a person in New York City and someone else, also a friend of the departed, wanted to commune with the same spirit at the same time also on an Ouija Board in San Francisco or Europe, what is the spirit to do? And does it do it?

The Ouija Board we should say is a cruelty to spirits. It talks to them when it wants to talk. How about the spirit? Supposing the spirit is neglected for days, but wants to talk just the same, how are we to know that? Why doesn't the Ouija Board tell us when the spirit wants to talk to us as well as it tells the spirit when we want to talk to it? But there's another silly question by a silly person and we hope Ouija doesn't answer if you ask it.

L. Robert Samuels, the Keith broker, returned to his desk last Saturday after a four-week vacation.

Mae West is returning to vaudeville next Monday when she opens at the Colonial, with the Alhambra following. She entered the legitimate two seasons ago in Arthur Hammerstein's "Sunshine" and last year appeared for a time in the revue at the Capitol. Mae West will offer a new song single, using a piano accompaniment.

Henry Simmons and Peggy Broadway, singing act, have dissolved partnership.

The Montreal Police, who were on the look of dropping it, at the theatre, just to see that everything was alright. And used to call at the races and ball games, and so on. But along come instructions that if a policeman enters a

place of amusement in uniform, he must pay an entrance fee.

Eddie Lambert, a New York songwriter, who has been making comedies with Hank Mann on the Pacific Coast, injured his arm recently in the course of his picture making career, and had to quit. He is playing W. V. M. A. time pending a full recovery from the accident which prohibits the filming of slapstick humor until completely healed.

Long Beach (Long Island) removed the bath last week against one-piece bathing suits and bare legs on the beach. The girls down that way immediately took advantage of it.

The Associated Drama Industries of America, an organization of manufacturers of wearing apparel for women, has issued a statement, acknowledging the fashion influence of the stage, so far as women's dresses are concerned. David N. Moscovitch, executive director of the organization, in an interview to the

press says: "Probably never before in the history of the American theatre has the costume of the artists received more attention than at the present time. The dresses worn by the leading women, as well as by the chorus in high-class productions influence business, and the theatre today is looked upon as a very important guide for fashion tendencies. At every 'first night' there are present large numbers of manufacturers, as well as important retailers, who attend chiefly for the purpose of observing any important style note."

Mrs. Gertrude Leaky, a concert singer last with Capital theatre, has retained Julius Rosendor and Monroe M. Goldstein to institute proceedings against Harry Leaky for the purpose of increasing a \$10 weekly amount in has been ordered to pay for the support of their child, and to bring about the enforcement of the payments he has allowed to lapse.

In recognition of service during the war, the United States Government is donating a bronze medal to all ex-service men, whether they served on this side or abroad. Each ex-service man must present an honorable discharge or some other authentic army credential to verify his service before a commissioned officer (for New York City at 481 8th avenue) who will file the necessary application at Washington. Each medal presented to men who went abroad will be indicated with definitive and offensive bars.

Ralph Hers and Irene Franklin will be co-starred next season by Arthur Hammerstein in "Always You." Rehearsals for the show which opens for a road tour Sept. 1 begin Aug. 16.

Jack Henry left New York for Chicago Wednesday. He is producing three musical acts in three picture theatres in the Windy City. The acts play 16 weeks in Chicago.



## SHUBERT BOX OFFICE STAFF FOR N. Y. NAMED

Leonard Gallagher, Assistant to Lee, at Shubert.

A number of managerial and box office changes have been made on the Shubert roster. The New York complement is about set for the opening of the season. It is said there will be frequent changes during the season, with a process of elimination probably for the working out of the new Shubert system.

Leonard Gallagher is to be manager of the Shubert Theatre and also assistant to Lee Shubert. Robert Ponchetti moves from the 39th Street Theatre to the Casino, Harry Wilmer taking care of the 39th Street. Edward Long goes from the Shubert to the Casino. Several appointments are still to be made.

Switching of treasurers, who are to be given wage increases and paid from \$50 to \$60 weekly, has been practically completed. Ray Callaghan moves from the 39th Street to the Comedy. Jack Pearl, assistant at the Lyric, becomes treasurer at the 39th Street. Johnny O'Neill moves from the Shubert to the Lyric. Miss Peabody, the assistant at the Shubert, is now treasurer there. Jimmy Peppard returns to the Casino. Herman Fuchs remains at the 44th Street and Bob Howard stays at the Central.

There are no changes in the staffs of the 44th Street, Winter Garden, Century or Central.

## BRADY-WOODS 1920 RACE.

Brady Wins Sprint to Stage Wall Street Play First.

A. H. Woods and W. A. Brady indulged in a game of theatrical "checkers" last week, moving the opening of their respective stock market dramas from one date to another. Brady announced Tuesday that Owen Davis' "Opportunity," listed for a Thursday opening at the 44th Street, would not open until Tuesday of this week, after an announcement had been sent out by Woods that Samuel Shipman and Percival Wilde's "Tomorrow's Price" would reopen the Hudson on Aug. 9, the title being changed to "Eclipse."

When the Woods office discovered the Brady postponement, the Shipman-Wilde drama, with the title again changed to "Crushed Chambers," was set for opening at the Hudson on Saturday night last.

The Brady office discovered the move Thursday night and rushed "Opportunity" into the 44th Street on Friday night. That gave Brady the "game" as far as premieres went, but Woods was mollified by being able to switch the title of his show three times. The same managers jockeyed for openings with murder mystery plays last season ("At 9:45" and "A Voice in the Dark"), a third coming in "The Crimson Alibi." It was shown, however, that the time of premiere did not act as a handicap to other plays of similar theme, for "The Acquittal" followed that trio and fared better than any one of them.

## NEW CAST FOR 'MISS CHARITY'

"Little Miss Charity," the Edward Clark musical comedy which will come to the Belmont Aug. 30 under the management of Richard Herndon, will get a three-day showing at Far Rockaway, L. I., starting Aug. 24.

Clark has rewritten part of the book and a new cast has been chosen. The company will include Frank Moulton, Juanita Fletcher, Marjorie Gateason, Frederick Raymond, Jr.; Lucille Williams, Henry Vincent, Bernard Wolf, John Maurice Sullivan and Edna Shaw.

C. A. LeMina and Sammy Lee are staging the show.

## NEW CHIEF AT GARDEN.

Samuel Shore, Jewish author and social worker of note, has been appointed general manager of the Jewish Art Theatre, New York.

Mr. Shore will inaugurate immediately with the production of the opening play, in which Rudolph Schildkraut, former star of Max Reinhardt's Playhouse in Berlin, will play the leading role. The season starts Aug. 27. Schildkraut arrived early this week on the Navy of the French line.

# SHUBERTS END AGENCY BUYS; MOVE TO HALT FANCY PRICES

### Other Reforms Include Elimination of All Free Lists and New Double Coupon Ticket Form to Systemize Accounting—Broker Pays Commission to House.

The new policy of Lee and J. J. Shubert for the season of 1939-40 incorporates the most radical departure in legitimate theatre control in years. Most important in the changes worked out in the elimination of all "buys" of ticket agencies for the entire list of Shubert theatres in New York. Other changes include the elimination of the free list in all Shubert houses, and the use of a double coupon theatre ticket, the latter wrinkle providing a system of checking up the receipts of a theatre and considered an efficient tab system.

The doing away of agency "buys" is a long step forward in calling a halt on fancy prices of tickets, because certain brokers allied high prices asked for bits by claiming losses on "drifters" which they guaranteed to handle. The new system will bring added receipts to the Shuberts, as there is a commission on each ticket sold through the agencies for attractions not a "buy out."

Where a buy obtains, the broker guarantees the sale of a fixed number of tickets, having the return privilege of from 10 to 30 per cent, the latter alternative being employed to protect the broker in bad weather breaks and, of course, a falling off in demand. With tickets placed on sale with agencies, which is the new Shubert system, the broker may return the total number of unsold tickets, having no liability to the agency. He must, however, pay to the house a commission of 12½ cents on every ticket sold.

## "BREVITIES" CAST.

\$25,000 Deposited to Insure Dorothy Jordan for Ten Weeks.

A story that Dorothy Jordan had been given a bonus of \$25,000 to appear in "Broadway Brevities" was proved erroneous. It was explained by George and Rufus LeMaire that sum was deposited in the Mutual Bank as a guarantee to the star of her salary for the first ten weeks of the show's run and that the guarantee was the lever which coaxed Miss Jordan back from the operatic and concert stage. Miss Jordan will be accompanied in "Brevities" by Joe Daley, her pianist.

Others in the cast of "Brevities" are Peggy Parker, Mary Haines, Betty Parker, Beulah Sharon, Nattie Kingston, Vera Grossel, Hazel Walburn, Meta Owen, Ruth May, Ursula Hale, Marcelle Harren, George LeMaire, Frank De Voe, Eddie Russell, Jay Dillon, Tessie Mudrock, Dave Reed and Bert Williams.

Jack Mason is staging the numbers of the piece, which debuts at the Globe, Atlantic City, Aug. 28, remaining for a week.

## PICKED FOR "FATHER."

Gas Hill has completed the casting and business management of his new cartoon show, "Bringing Up Father at the Seashore." The music is by Edward Hutchinson and the lyrics by Richard F. Carroll. Charles F. Foreman will manage the show and E. E. Garretson will go ahead.

The cast includes Danny Simonds, Josephine Sabie, May Walsh, Katie Rooney, J. Lee Allen, Elwood Benton, Bert Bernard, Charlotte Bernard, Harry Hawkins, Eugene Sterne, John Harding, William Philipson.

The show opens at Plainfield, N. J., Aug. 23, playing the southern territory to the coast and returning by the northwest route. It is booked for 44 weeks.

## HEGARTY MANAGING COWL.

San Francisco, Aug. 4. John Hegarty, long identified with Chauncy Groot, became manager for June Cowl, succeeded Warren F. Lemon, transferred to "Wedding Bells."

by him. Not all of that money goes to the house, the internal revenue department taking one-half of such commission.

The new system will not the Shuberts actually 4½ cents on all "on sale" discounts by the agencies. Formerly the brokers "kicked back" 25 cents per ticket, but that was before the war tax regulations were placed in the revenue act regulating the sale of theatre tickets via agencies. It was supposed that the brokers paid the 12½ cents per ticket to the theatre treasurer last season as a personal "gift," but the Shuberts required all such moneys be turned over to their financial department.

The introduction of the double coupon ticket system is said to have first originated with one or two of the big vaudeville houses. There is actually but one seat coupon, but the body of the ticket also holds the seat number. A system of checking

up on agencies is provided, for the location of tickets sold all brokers could be easily recorded, the agency stamp affording a tab. Abuses in prices asked could be traced unless an agency failed to stamp the tickets as required by law.

The main idea of the double coupon system is the checking up on the box office statement. It mostly concerns the sale of hard tickets, refunds and exchanges. If a ticket is cut or a hard ticket sold, the body of the ticket must be pinned to the hard ticket for examination by the firm's auditor.

The elimination of passes is more of a curtailment of personal privilege than anything else. It was claimed too many individuals wrote passes. The new regulation calls for the house and attraction to pay for each pass given by either side. With both sides paying into the box office in actual cash for passes, the division would favor the attraction where the sharing arrangement was more than 50-50, and such money would probably also count in the royalty statements. It is more probable a balance will be struck with the house or attraction charged for the difference.

In total the new Shubert policy is aimed at control of the box office more than any other department. The most important change is doing away with "buys." The Shuberts allege collusion between treasurers and agents brought about through the buy system and that a correction will attain with the brokers permitted unlimited buys under the "on sale" system.

## McCAUL WITH "CHARM SCHOOL"

Leaves Comstock & Gost, Succeeded by Miss Randall.

Another shake-up among the Comstock & Gost executives occurred this week when Charles McCaul, who has been attending to the booking and general business management, resigned and joined forces with the company presenting "The Charm School" at the Bijou. This is the play which, it is said, is being financed by H. C. Fischer, a Wall street operator, who made considerable money out of "The Better Ole" by selling his interests in that piece to the Curbans after it scored its New York hit.

McCaul, it is said, has been succeeded at Comstock & Gost by his former stenographer, Miss Randall. Prior to going with Comstock & Gost she was chief clerk in Jules Murray's booking office at the Shuberts.

William Oviat, manager of the Century last season, succeeded Charles Bird as general business manager for Comstock when Bird left there for the Fox Film.

## GOLDREYER'S FIRST.

Michael Goldreyer, who has been with the William Harris, Jr., office and was company manager of "That Is What" last season, is going into the producing field on his own.

His first try will be "Something for Nothing," written by Wilton K. Nixon. Goldreyer has the backing of a Wall street broker.

## "DEFENSE" GOING TO CHI.

Edgar MacGregor's production of "For the Defense," which had a fortnight's preliminary try-out, is lined for revivals.

It opens at Powers', Chicago Aug. 29, with practically the same cast.

## WILL ALTER GLOBE FRONT.

Plans have been filed by W. T. Smith, architect, for the alteration of the front of the Globe theatre. The present four-story structure that serves as an entrance to the playhouse will be enlarged to seven stories, and permit of offices and stores be placed in it.

## "CHOCOLATE SOLDIER" MAY GO INTO CENTURY

Shubert's Revival Preparing if "Mecca" Doesn't Hold Up.

Although "Mecca" is scheduled to open at the Century in the autumn, the Shuberts are planning an elaborate revival of "The Chocolate Soldier" for that theatre in case the Comstock & Gost spectacular production does not hold up in business.

It is an important house in the Shubert chain, difficult to provide with attractions strong enough, and unless the gross is considerably above the average required for an ordinary theatre there is a heavy loss. Hence the preparations for "The Chocolate Soldier," which was produced by Fred C. Whitney at the Casino and one of the biggest successes of its time.

The Oscar Straus score is still popular with music lovers, and the Bernard Shaw book of "Arms and the Man," from which the libretto was adapted, is still thought to be good enough for modern presentation.

No intimation of the cast has yet leaked out, but it will doubtless have to be an all-star one in order to get it over again.

A call was sent out by the Shuberts this week for Fritz Schell, and it was suspected she was wanted for the "Soldier" revival.

The summer run of "Floradora" at the Century is expected to end tomorrow night.

## NEW PLAY FOR LOUIS MANN

Sam Shipman Following "Friendly Enemies" with Another for Star.

Louis Mann will start rehearsals in a couple of weeks or so on a new and unnamed play, as yet, written for the star by Sam Shipman.

Mr. Shipman wrote "Friendly Enemies," which Mr. Mann has played for two seasons as one of the biggest successes the American stage has seen. It opened before the armistice, and though generally credited as a "war play," held up to its former big record after peace arrived.

## HARRISBURG STOCK ENDS.

Harrisburg, Pa., Aug. 4. The Orpheum Players, at the Orpheum theatre, a Wilmer & Vincent house for the past 17 weeks, have concluded their run and brought the theatre's longest season to a close. The house opened early in August, 1919, and the stock company closed July 31 after an unexpectedly good season. It had been planned to close the stock production early in June, but fair weather conditions and patronage warranted keeping the house open.

The weekly attendance average was 5,000. Isabel Lowe and Don Harrington (succeeded in the middle of the run by James Cripps) were the leads.

## MELO'S TRIO OF AUTHORS.

Louis Cline, general representative for George Broadhurst, has written a play in collaboration with Milton Gropper and Maurice Cheney. The piece is a melodrama and had the title of "Enter the Woman." A new name will be chosen because of the similarity to "Enter Madame," which Brock Pemberton will open at the Garrick in two weeks.

Mr. Broadhurst may produce the Cline-Gropper-Cheney opus.

## WILNER & ROMBERG'S STAR.

Wilner & Romberg, who entered the producing field with "The Magic Melody," are to enter the dramatic field this fall, starring Jones Schildkraut, who arrived from Europe this week.

Schildkraut is an American actor who gained considerable attention abroad. His father is to appear next season in the Jewish Art Theatre productions.

## WOOLLCOTT BACK ON JOB.

Alexander Woolcott, the dramatic critic of the "Times," returned to New York this week after two months abroad. The first production he reviewed was the premiere of "Americans in France" at the Comedy on Tuesday night.

George Kaufman held down the "Times" critic's desk during his absence.



## THREE NEW SHOWS NEXT WEEK; 40 PLAYS RUNNING BY AUG. 15

**Broadway Theatres 80 Per Cent. Active by Then  
and at Maximum by Labor Day—Remarkable  
August Weather Helps All Box Offices.**

Whether "officially" or not the season of 1930-31 will date from early August. Openings are the order on Broadway. Three new attractions arrived last week, three more this week, giving the current list a total of 25. With the several premieres carded for next week and the heavy invasion due at the middle of the month, Broadway by then will be showing around 40 plays, with about 80 per cent. of the theatres lighted and the balance true to prediction running full blast by Labor Day.

Continuance of remarkable August theatre weather figures in the excellent showing made by a majority of the new plays thus far. Producers with offerings listed for entrance with the second flight have the problem of guessing when houses will become available.

Particular interest among the newest arrivals centers in the two "Wall Street" dramas, A. H. Woods' "Crooked Gamblers" (formerly "Tomorrow's Price"), which was suddenly brought to the Hudson last Saturday, and Wm. A. Brady's "Opportunity," which won the race in by opening at the 45th Street Friday. The edge appears to have been won by the Woods play, which was capacity (the larger of the two houses) early this week, getting around \$2,000 both Monday and Tuesday nights. "Opportunity," too, showed much strength, first shown at Saturday's matinee, when \$500 was in. Monday night the piece drew \$1,200 and went to \$1,500 Tuesday evening. "Poor Little Rita Girl" last week's other opening, started off excellently, while "Come Seven," the season's first comedy, showed a jump of around 50 per cent. over the first week, with nearly \$3,000 in at the Broadhurst.

Most of the new plays announced for August are entering the Shubert string of theatres, natural since they are predominant in number. The K. & E. group, however, has been housing a bigger percentage of summer offerings and holdovers. Indications now are the general switch in the K. & E. string will not come until October. Due then are "Hitchhike-Koo," which will follow the "Follies" at the New Amsterdam; "Half Moon" (with Cavethorne, Sanderson and Huntley), listed to succeed "The Night Boat" at the Liberty; "The Sweetheart Shop," which will follow "The Girl in the Spotlight" at the Knickerbocker, and "Tip Top," the Fred Stone show which succeeds White's "Scandals of 1929" at the Globe. This line-up leaves little alternative as to the berthing of George Cohan's "Mary," which should enter at the Cohan despite other plans for it.

Next week's new ones will lead off with "Good Times" at the Hippodrome, with premiere for next Monday, chosen instead of Saturday this week. Woods will bring in another one of his flock in "Ladies Night," at the Eltinge. It is likely some of the pieces carded for week of Aug. 16 will be brought in ahead, in which case the pressure of ten or more premieres for that week will be lessened. The openings now listed for Aug. 16 week are: "Tickle Me," Selwyn; "The Cave Girl," Longacre; "The Girl with the Carmine Lips," Punch and Judy; "The Rat," Morosini; "Spanish Love," Maxine Elliott; "The Checkerboard," 39th Street; "The Lady of the Lamp," Republic; "Enter Madame," Garrick; "Happy Go Lucky," Booth.

This week's trio of premieres started off well with "The Charm School" at the Bijou, favorably regarded. "The Americans in France," which started Tuesday at the Comedy, is in doubt. "Scrambled Wives," Wednesday opening at the Fulton, the farce coming in with excellent out of town reports.

"Florodora" leaves the Century this week for the road, it being the only withdrawal listed. The revival made a remarkable run figuring its late start and should clear up on the road. "Lascio" is mor-

## STAGE PLAY PREPARED FOR MILDRED HARRIS

**Will Use Chaplin Name—Divorce Suit on Again.**

Mildred Harris Chaplin, now in New York, is going on the speaking stage being due for an appearance on Broadway in the fall. Rufus Le Maire is acting as her personal representative.

Her attorneys in Los Angeles were instructed by wire to begin divorce proceedings against Charlie Chaplin this week. A similar action reported several months ago, was later withdrawn.

For her stage appearances the Chaplin name will be retained. A private showing of her latest feature picture "A Stranger in the House" was given Thursday.

## FIDELITY PROGRAM BOOKED FOR AUG. 29

**Will Hold Meeting at Miller and Tell 1920 Plans.**

The Actors' Fidelity League will hold a "get together party" in the Henry Miller theatre Sunday evening, Aug. 29.

The affair will be principally of a social nature, it will include a concert and dancing, besides several speeches by Fidelity executives.

It is expected the addresses will outline the policy and plans of the organization for the forthcoming season.

## \$20,000 ON CENTURY ROOF

**Two New Night Shows Playing to Big Business for Summer.**

The Century Roof, with its two new Shubert shows, each playing once nightly, is doing over \$20,000 weekly at its \$5 top scale.

The Century has a capacity of \$5,000 a night. Besides it plays two concerts each Sunday evening, the second one starting at 11:30.

## TEDDIE GERARD ON ROOF.

Florence Ziegfeld has engaged Teddie Gerard for his Roof show. She will open there Aug. 23, at a salary reported to be \$1,250 a week.

Miss Gerard was to have returned to London shortly, but changed her mind when the Ziegfeld offer was tendered.

## "Immodest Violet" Has Mary Goff.

William A. Brady has engaged Mary Goff for the title role in his forthcoming production of "Immodest Violet," a play by David Cark. Violet is to go into rehearsal immediately.

ing over to the Casino from the Hayco picked up. It is due to remain until Joe Weber's "Honeydew," the new Zimbalist show, is ready. "Not So Long Ago" may remain in New York regarding the booking at the Booth of "Happy Go Lucky," with the Princess named to berth the Richman comedy.

There are nine buys now running with two of this week's attractions added to the list. "Crooked Gamblers" at the Hudson had a buy right from the opening and the Brady production "Opportunity" was added last night. The former has 300 seats a night with the brokers for four weeks while the Brady show placed 250.

The complete list is "Risks and Safes" (Cohan), "Opportunity" (45th Street), "Scandals of 1929" (Globe), "Crooked Gamblers" (Hudson), "The Girl in the Spotlight" (Knickerbocker), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "Follies" (Amsterdam), and "Cinderella" Winter Garden.

## UNCERTAIN THIS YEAR FOR FRENCH THEATRE

**French Public in New York Must Guarantee Support.**

A repeat of the French theatre season here during the coming winter is uncertain. Indications now are that it will be called off entirely. Backers of former French offerings in New York state they are willing to underwrite a French season but stipulate they will do so only if the French public in the metropolis will support the shows. To date it is Americans who have largely supported such efforts.

Attendance at the French theatre in New York has been divided between students and the general public. The latter desire popular pieces, while the student class call for classical plays. That feature has accounted for some friction over the programs.

Another influence against the project is the attitude of French authors and composers, who themselves do not desire their works being done here in French. They much prefer selling the English rights not alone for the sure proceeds but the advantage of American production through adaptations. Where plays are done here in French and especially musical shows, the edge is taken off. At least that is claimed by American managers.

The outlook at present is for a touring company, giving French pieces, with the cast largely made up of French players now in this country. Such a tour will include from two to four weeks in New York.

## BILLBOARD PAPER ANOTHER EXPENSE

**Paper Cost and Printing Send Managements to Papers.**

Still another increase of operating expense to amny managers is the boost in the cost of billboard paper. Prices quoted for this season range from 10 to 12 cents per sheet, with black type costing 7 1/2 cents per sheet. All shows not having contracts made last season and covering the coming season will be forced to pay the increase or eliminate paper.

The policy of the bigger shows to reduce outdoor advertising and use newspapers almost exclusively will be continued. The small stand attractions will feel the paper rate increase more than ever. Such shows are dependent on billboards for the major portion of their advertising.

## NAZIMOVA BACK IN DRAMA

**Mentioned for "Humming Bird" But Will Continue in Films.**

Miss Nazimova is due to return to drama early in the fall, listed to star in Maude Fulton's "The Humming Bird," which is to follow "Foot-Locks" into the Little theatre. The piece is due for Broadway in October. Nazimova has been in pictures for the last two seasons, starring in Metro features.

Nazimova is under contract to do three more features for Metro and is already negotiating for further picture making. She has discussed terms with her present releasing company and is also negotiating with the United Artists ("Big Four").

## LEGIT AT CORINTHIAN.

Rochester, N. Y., Aug. 4. Morris Goldman, a New York real estate broker, has purchased the Corinthian theatre. No definite policy as yet, but Mr. Goldman states that he is going to make a bid for first-class attractions.

## FOSTER WITH DILLINGHAM

Allan K. Foster has resigned from the Shubert forces and engaged with Charles Dillingham, to put on the dances for the musical shows produced by the latter the current season.

## FILM TAX INCREASE

According to the Internal Revenue Department, the five per cent tax on film rentals for May returned \$393,295.91 to the Government. This was an increase of \$114,550.20 over May, 1929.

## SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (34th week). Has shown improvement each successive week since Fourth of July. Last week it went over "five figures," reaching \$10,300. Is to continue into fall. Its strength then determining length of stay in New York.

"Cinderella on Broadway," Winter Garden (7th week). Matinee business has been markedly off and nights not getting capacity play. Is credited with being a fine production. Receipts under figure of Garden shows at this stage of run.

"Come Seven," Broadhurst (3d week). Cool weather last week jumped the takings of this comedy as with most of the Broadway list. Gross went to nearly \$2,000 for second week. Has good chance.

"Crooked Gamblers," Hudson (3d week). Listed to open next week, but rushed in last Saturday through early opening of "Opportunity." Brokers made a "buy" for it. Capacity early this week.

"Ed Wynn's Carnival," Selwyn (15th week). Has one week more to go; jumps to Chicago. Successful attraction is "Tickle Me," Arthur Hammerstein's first offering for the season.

"Famous Mrs. Fair," Miller (3d week). Takings increased with the others last week's gross being around \$7,000, or more than \$1,000 better than the previous week.

"Follies," New Amsterdam (7th week). Still going along at \$34,500 weekly. Show has been getting a strong play with the gallery alone being off.

"Foot-Locks," Little (13th week). Jumped surprisingly last week with \$1,500 in. Is to remain until late September, to be succeeded then by Miss Nazimova in "The Humming Bird."

"Florodora," Century (18th week). Final week. Closing decided on slightly ahead of schedule, show going on road at once. Next attraction here will be "Mecca," due late next month.

"Girl in the Spotlight," Knickerbocker (4th week). Put away another good week with the box office again showing around \$18,000.

"Gold Diggers," Lyceum (4th week). 1st turnaway business for some nights last week, the box office with \$14,500 in showing that. Capacity right along, except for gallery.

"Honey Girl," Cohan & Harris (11th week). Continues to fair business with the gross around \$11,000.

"Irene," Vanderbilt (34th week). No variation. Over \$15,000 right along. Wednesday matinee last week had 25 standees and 17 at night performance, which indicate pace of this musical smash.

"Lascio," Casino (15th week). Moved over from the Hayes Monday. Stand one of the best and show figured to fare better here. Halfhearted opening with fluster hand in front of theatre.

"Lightning," Gaiety (39th week). Paired with "The Gold Diggers," this pair leading the non-musical attractions, with no comedy competition as yet.

## "Poor Little Rita Girl"

A musical comedy in two acts and nine scenes. Book by George Campbell and Low Fields; music by Richard C. Rodgers and Seymour Chumsky; lyrics by Lorenz M. Hart and Alex. Archer; produced by Low Fields at the Central, July 25, 1929.

"is rich in nearly everything that goes to make a successful entertainment of the girl and music type. It has a real plot, humor, a good-looking chorus and a tuneful score."—World.

"It has enough that is novel to distinguish it at least a bit from the run of musical comedy."—Times.

## Crooked Gamblers.

A play in four acts by Samuel Shipman and Percival Wilde, produced at the Hudson theatre, July 31, 1929, by A. H. Woods.

"Crooked Gamblers" is in nearly all respects a better play than "Opportunity." It is presented, moreover, by an imposing cast and it contains a triple scenic novelty which rounded Saturday night's audience to a high pitch of enthusiasm."—Times.

"A melodrama built along strictly conventional lines."—World.

## The Charm School.

A comedy in three acts and four scenes by Alice Iguer Miller and Hubert Milton with a song by Jerome Kern. Produced at the Bijou theatre, Aug. 2, 1929, by the authors.

"Distinctly summer weight and has that tentative touch of uncertainty which has come to be regarded as appropriate for the first offerings of a season."—Times.

"While 'The Charm School' is not as charming all the way through as it is in most places, and at times

"Night Boat," Liberty (27th week). Went ahead of its previous week's business last week, going close to \$13,000. Looks safe until October.

"Not So Long Ago," Booth (14th week). Getting between \$1,000 and \$1,500 weekly. House to get "Happy Go Lucky" in two weeks, but "Not So Long Ago" will remain here, planned to move into the Princess.

"Opportunity," 45th Street Theatre (3d week). Listed to open this week, but suddenly opened Friday night to beat in "Crooked Gamblers." Showed plenty of strength early this week, getting \$1,300 Monday night.

"Poor Little Rita Girl," Central (3d week). Opened Thursday, last week, being awarded favorable notices. Business since premiere strong, with run indicated.

"Scandals of 1929," Globe (9th week). Leaped upwards, getting close to \$2,000 last week. Business ranks next to "Follies" and "Cinderella" in the musical section.

"Scrambled Wives," Fulton (1st week). Adolph Klauwer's first offering of the season. Opened Wednesday night.

"Soothing Things," Playhouse (8th week). Staying on to establish a Broadway run. Guarantee on house expires in September.

"Sinks and Sings," Cohan (6th week). Cool weather helped last week, but business not good. Claimed \$10,000 drawn was under operating expense.

"The Charm School," Bijou (1st week). First offering of Hubert Milton. Opened Monday night, getting a good break from the critics.

## LINCOLN PLAY NO. 2 A CAPACITY WINNER

**Chicago Box Offices Running High in Cold Weather.**

Chicago, Aug. 4.

"A Man of the People," the new Dixon show that opened at the Princess last week, is getting away to a very good start, with excellent press notices and reports to give it impetus. The house is doing approximately capacity business and looks as though it were booked for a long run. Got over \$11,000.

"Sweetheart Shop" (Illinois, 16th week), \$17,000; despite prices have been reduced, this show continues among the big money-getters.

"Passing Show" (Garrick, 7th week), \$18,000; still getting good reports and nearly sell-out business.

"Welcome Stranger" (Cohan's Grand, 33d week). This heavy old veteran is still riding on the crest of the waves, with about \$10,000 this week.

"Greenwich Village Follies" (Hudson, 13th week), \$13,000; continuing to maintain its lead among the "best bets."

"Buddies" (Woods, first week). Opened season Monday to sell-out and great advance demand.

## CRITICISMS.

is a bit too sophisticated, it is a very delightful institution without, and it is highly probable that its pupils will not graduate from Broadway for many, many months."—World.

## "Opportunity."

"Opportunity," a melodrama in six episodes by Owen Davis, produced at the 45th Street theatre, July 26, 1929, by William A. Brady.

"Will not win for its sponsor any artistic laurels. The new piece is in six episodes, all of which are highly improbable and ludicrous."—World.

## AMERICANS IN FRANCE.

A three-act comedy by Eugene Bruneau, produced at the Comedy theatre, Aug. 2, 1929, by Leo Dan richstein and Leo Shubert.

"It is a pretty good comedy which is hard at work at the Comedy these hot nights, and if the laughter sometimes comes off the wrong places last evening it was in no sense the fault of the producers, but rather the unconscious humor of an alien text. The performance is intelligent and almost satisfactory throughout."—Times.

"Some remarkably fine acting and some excellent dialog are the outstanding features. The play is described as a comedy, but what few laughs it evolved were caused more by the French author's conception of the character of the average American than by any funny in the lines themselves."—World.











**"BLEATY-BLEATY" (19).**

Revue.  
35 Mins. (Special Scenery).  
Brighton.

"Bleaty-Bleaty" was originally produced as a private gambol of the Lambie. The revue attracted considerable attention at the Lambie (Lambie, undoubtedly through the principal roles being played by prominent stars, with the chorus also made up of celebrities. As a vaudeville act, produced by Hammond Short, with a very ordinary cast, however, it's decidedly different. Monday night the act ran 35 minutes. It seemed like 155. This was due in the main to the dialog, written by Mr. Short. That dialog is enough to kill any act. A sample of the talk which runs strongly to very very ancient gags is "My father is a diamond cutter—he cuts the grass at the baseball ground." Other gags are "I went shopping yesterday. What for? To take back what I bought the day before." There are two good laughs in the revue. One is a very "blue" gag, which would be ordered out immediately in an American wheel show. The other is the old idea of a straight song and dance number later burlesqued by six chorus men. The wheel shows did that with the "Floradora waltz" until it outwore its usefulness eight or ten years ago. But whatever shortcomings the act may have, and there are many, the fragrant manner in which Thelma's flowers, Hupler's candies, Finchley's clothes, Liebenstein's dresses and Tiffany's jewelry are advertised is so crude and raw that other bad features are forgotten. The act has been produced on a lavish scale. That's the greatest thing in its favor. But it is unlikely the scenic setting and effective lighting can off set the absence of variety in the various numbers, three-piece dialog and general lack of novelty. At the opening a couple boy and girl, are seated in what is intended to be a Fifth Avenue stage. It looks more like a grand stand. The couple go into a song relative to what they will need in the way of clothes, jewelry, etc., for a wedding. The turn goes to "one" next with Nono Kenner doing an eccentric comedy role, impossible of laughs through poor material. Miss Kenner utilizes a phone for a try at comedy here, repeated monotonously for almost every scene in "one" following. There are six or seven of these fill in scenes in "one," one worse than the other. Following Miss Kenner's time killing bit the silk dress tries to show Liebenstein's. P. Barrett Carman does an excellent comedy female impersonation here, suggesting he has made a very careful study of Bert Savoy. The act continues with a scene in "one" sandwiched in between the full stage scenes, the succeeding scenes showing Thelma's florist shop, Hupler's candy store, Finchley's tailor shop and closing with Tiffany's jewelry establishment. In each set there is a full complement of songs and dances, all relating to the advertised product on exhibition. The music and lyrics are by Roy and Kenneth Webb respectively. They are jingly and pleasant, but hold nothing above the commonplace. Miss Kenner gets a lonely chance to shine with a capably done dancing specialty. The boy is Elmer Brown and the girl Linda Hand. Both are acceptable, passing without causing any excitement. A barefoot dance by Mignone Reed, landed an individual bit, deservedly. Of the numbers a flower song was pretty and beautifully costumed. Another well done number was the Hupler candy song. Kay Kendall staged the numbers, achieving excellent results. The piece needs cutting badly. As it stands it is about 35 minutes too long. The entire "book" should be rewritten in its present form it is worse than poor. It's painful. The flash brings out the six chorus men and eight chorus girls in a Persian garbed number, supplemented by a magnificent cloth of gold cyclorama and a floor cloth of the same material. This is used for an "effect" for the finale, a shower of gold flakes dropped from the flies making a beautiful stage picture. The six chorus men are bare to the thighs, with an open-work jacket wrapped about the upper portion of their bodies. Undressed chorus men never were particularly pleasing to gaze upon. There are six an exception. The finale seemed set for a clean up. It flopped, however. This was not altogether the fault of the flash, but was mainly the result of the wearisome dialog that had gone before.

**WINONA WINTER and BEN JEROME.**

Songs and Ventriloquism.  
17 Mins.; One.  
Majestic, Chicago.

This turn found its origin in the "Century Midnight Whirl" which recently closed at the La Salle. The base of the act is the bit done in the "Whirl" by Nan Halperin and Jerome, picked up bodily. Both artists are local products and both have very many friends here. The act opens with Jerome in the pit, directing, and Miss Winter singing one of his newest compositions, which she made the mistake of announcing as being very new to her and begged forgiveness for any mistakes. Following the opening song number she did the ventriloquial bit used in the "Whirl" without having changed or improved it. Mr. Jerome was then announced by her and took his place at the piano on the stage when the pair went into the Nan Halperin bit, singing Jerome's old time song successes, with perhaps less success now than then. With some smoothing out in several spots and some rearranging the act may develop possibilities which it does not show at present. It is too obviously new and too obviously a "quick frame up." Jerome's old time songs are good and his popularity is unquestioned, but his present act needs attention and producing. Miss Winter repeated one complete half of a gag in her ventriloquial bit, and at the best before an audience is a poor place to pass quick cue lines back and forth. The turn will do locally, but as a touring act requires more legitimate merit.

**PAST, PRESENT & FUTURE (6).**

Sat.-Su.  
15 Mins.; Two (Special).  
23d Street.

Father Time, very much bewinked, announces he will allow the audience a glimpse into the past, present and the future. The stage is subdivided into three miniature sets. The extreme left discloses a couple of the prehistoric or caveman age, center set is the abode of a modern couple, the extreme right section is the home of a pair 100 years hence. The common complaint of all three couples is old man High Cost of Living. Adam's kinsman complains his wife is spending too many pebbles for berries. The modern pair, ditto, and the futuristic couple likewise. Curtain rises on the Garden of Eden atmosphere with the couple realistically clad in leopard skins for a telling section of crossfire. This is by far the brightest spot of the bright offering. A good deal of comedy is evinced from the clanging retorts of Eve's sister to her husband in biblical phrasing, such as "Thou said a mouthful," etc. The curtain then rises on the modern couple with the same style of chatter throughout. Also effective but capable of enrichment. During all these sectional scenes only one at a time is exposed. At the conclusion of the hundred years hence thing, however, all three are exposed at once, with some more talk, equally effective. For a talking act, this turn's a p.p. It was rushed into this theatre minus billing of any sort.

**MACK and LANE.**

Comedy Talking, Dancing, Singing.  
22 Mins.; One.  
Fifth Avenue.

A nut comedian and female partner. The latter makes three changes, looking neat in each, and feeds the comic cleverly. The comedian does an extreme daffy dill. He has a trick of sliding around in a tangle foot manner after each gag. It gets laughs. Some of the material is right up to the minute, but it sags in spots. The comedian gets more with his methods than with the dialog. A solo book eccentric by him was well hoisted. The girl handles "Story Book Time," revealing a fair value slightly ragged in the upper register. The act could stand trimming. At present it runs about five minutes too long. Good comedy act for the big three-a-day houses. For.

**VICTORIA and DUPREE.**

Acrobatics.  
10 Mins.; Full Stage.  
American Roof.

Man and woman in ground tumbler. The woman does her full share of the acrobatics, making an attractive appearance that helps the act on sight value. The back bending trick of picking up a handkerchief by the teeth is nicely worked up for a feature trick by the woman. The man is adept in the Arab style of rapid handspins. Good openers or closers for small or big time.

**CHARLES KING and CO. (7).**

"Love Letters."  
35 Mins.; Special Sets (4); Special Drops (4).  
Colonial.

Edgar Allan Woolf wrote Charles King's latest vehicle, with special music credited to Howard Rogers and Leo Edwards. The act contains an idea that, when the possibilities have been realized, will boost it into a class by itself. Mr. King makes his first entrance in "one" as a postman and, extracting several letters from a mail box on a lamp post, sings "Wonderful Letters of Love." King declaims about different kinds of letters and says the real love letter is only to be found in the eyes of a girl. The scene changes to a full stage parlor, and Henny Harrison hands King some more letters. King has inherited \$20,000,000 and the letters are from admiring fortune hunting females. A song accompanies this act. "Gloria," also sung by King, with Harrison at the piano. This starts things moving and the idea develops. A projection sheet in "one" is lowered and the first letter, from a country girl, is unfolded on the screen. A full stage set follows, showing a woodland scene with a rustic bridge and the girl waiting thereon. A double song, "Summering With You," followed by a neat dance, is next. The letters introduce in turn a society girl, a French girl, a show girl and finally a shop girl, who has written to return \$10 to King as he shopped for silk stockings. The girl follows the letter in each case with a set to match, as a ball room, liner and gangplank, dressing room and stocking counter. The letters in each case are too drawn out. They all aim at comedy, most of them missing widely. The songs in two or three instances don't carry out the consistency of the story theme and just serve as vehicles to introduce King and the girl in a different change of clothes. All the sets are lavish and elaborate, the production of the act probably topping all the big ones of its kind. Ona Munson is the featured girl and well deserves it. She is a graceful dancer and a fine looker. As the innocent shop girl who wasn't looking for material gain she was a picture of innocent girlhood, while a moment later she was kicking through the thrill-proof spectators with plastic dancing that left nothing to be desired. The French miss also deserves mention. The other two girls handled their vocal and terpsichorean efforts acceptably and qualified as lookers, but they missed in the dialog portions necessary to carry out the plot. The finish is in "one," with a giant mail box in center stage, which has doors providing for a separate entrance for each girl. They sing brief parts of the previous songs and make a costume change for the entrance. Miss Munson looks sweetly pretty in gray silk. A tiny baby cupid halts her and King as they are about to exit and places their hands in a lovers' clasp for an effective curtain. The act in its present form is strong enough for the top of any of the bills, and when the few wrinkles have been ironed out it will be something for the other producers to shoot at for a long time to come. Mr. King at the Colonial was handicapped by a severe cold.

**"LORD CHESTER."**

Sketch.  
15 Mins.; Four (Special Set).  
23d Street.

"Lord Chester" enters a hotel lobby and beseeches the switchboard and bored sten to get a number for him. She gets Central in her own time. This is cleverly ad libbed with some funny business in which a bell hop and the "nances" Lord Chester play the leading roles. The telephone vamp feels a large dinner coming on by grace and through the medium of the "Lord Chester," who, however, refuses to fall. The girl asks Central for Recter and gets first Plaza and then Morningstar. A practical clock on the lobby wall reads "July 29, 1920"—the day the act was reviewed—advances thirty years and the three principals in this telephonic satire walk out in 1950, bent in form, with the same remark, "Wire still busy." Audience liked it appreciably. Lifted from last season's "Hitchy Koo."

**DANCING McDONALDS.**

14 Mins.; Full Stage.  
58th Street.

A straight dancing pair of no special class, such as might be recruited from any of the public dancing places in down lots and trained in a few weeks in an act.

**BERT FITZGIBBON (1).**

Comedy and Musical.  
16 Mins.; One.  
Palace.

Bert Fitzgibbon, the "original daffydil," is still a "nut" comedian, and probably always will be, but with the introduction of his brother Lew in the turn, his offering now is partly musical—in fact, it is nearly so. He has lost his broomstick and doesn't toss his straw hat around as much as before. (The increased price of lids may be why.) Instead he plays with a "frog" button to signal brother Lew to start playing the piano for him. Some of the dialog formerly worked with the orchestra leader is now between the brothers, though there is less of that, too, than formerly. Bert introduced a "surprise," calling for a xylophone to be rolled on, he calling it an "xylophone." After a phony start he lost the "beaters" and then changed places with his brother, who is a skilled player of the xylophone, this one being a bell-toned instrument. Bert accompanied him, after Lew pleaded for "no fooling." Off-key starts provided comedy before a jazz melody which followed a straight number. With Lew back at the piano, Bert announced a new number, "Do You Know?" which he said he wrote. The song was really done by a male plant in an upper box. The man was alluded to as Mr. Roach of Chicago, whose father was "Doc Roach," only it sounded like cock-roach. An encore number, too, was in the hands of the plant after Bert's parodied opening verse. The act measures up strongly as ever, with the musical section, however, a strong contender with the comedy. The latter element is entirely up to Fitzgibbon, who can add as much as he has a mind to at any time.

**KREMOLIN and DARRAS BROS.**

Acrobatic and Dancing.  
12 Mins.; Full Stage.  
American Roof.

The Darras Bros., hand-to-hand balancers, a standard acrobatic act for many years have added a woman to the turn in the person of Miss Kremolin. She is a capable dancer in addition to being a good ground tumbler. The men wear Spanish toreador costumes, the woman likewise appearing in Spanish garb. Miss Kremolin works with plenty of speed and inserts a lot of pep into the turn through the general air of vivaciousness with which she enters into the team work. The act opens with a short dance by Miss Kremolin, following which Darras Bros. go into their hand balancing routine. This consists of the familiar formations, all done in an experienced manner. Toward the finish Miss Kremolin does a couple of balancing tricks and slips over some neat ground acrobatics. Standardized small time opening or closing turn.

**CHAS. BARNEY and CO. (2)**

Comedy Sketch.  
16 Mins.; Full Stage.  
American Roof.

The late Junie McCree wrote "Knocking Feet," in which Chas. Barney and Co. are appearing. Mr. Barney does a natural "Tad," and is assisted by a young man and young woman. The story is interesting but rather gruesome, in brief treating of an old Irishman who is a drunkard, cured of his liking for "booze" by his daughter and her intended husband playing a trick on him and convincing him he has died. This is brought about by Tad lying down on the sofa to take a nap, but before he can drop off to sleep the couple enter the room and pretend to hold a wake over him at a nearby table. Mr. Barney's side remarks provided by the McCree dialog in this scene is full of good comedy points and kept the laughs moving along rapidly at the Roof. The daughter and the young man roles are capably handled. The sketch seems set for the pop houses, where it should keep busy. For.

**MARTIN and MOORE.**

Acrobatics.  
6 Mins.; Full Stage.  
Fifth Ave.

Man and woman with a good routine, largely acrobatic. Both work on the rings, the girl swinging in a wide arc and looking well in "fishings," which show her curving figure. The man shows a peculiar trick on the rings, carrying himself upwards, the chains winding around his arms, then reversing quickly. A short routine with both working well was followed by an equilibrium feat, with the girl here balanced on the man's palms. The team has worked out an original routine and an interesting one. For.

**BILLY BEARD.**

Blackface Single.  
15 Mins.; One.  
Palace, New Orleans.

New Orleans, Aug. 4.  
Billy Beard is back on vaudeville after three years as principal comedian with Fields Minstrels, this time in blackface which is essentially his line. Advised before the Monday matinee that another blackface comedian with the Field show last season had played the Palace three weeks ago and stolen much of his material. He switched his entire routine offering patter that sounded entirely new with a novel and amusing twist to the telling. His songs, too, were away from the conventional and went over because of Beard's forceful methods in elaborating the points of a lyric. Throughout his turn the Palace reverberated with vociferous laughter and applause with the entertainment halted for several minutes at the finish. Beard makes a welcome addition to vaudeville with his sure fire manner and matter. O. M. Edwards.

**DENNY and MORGAN.**

Songs and Piano.  
15 Mins.; Full Stage.  
Fifth Ave.

This newly-formed team has Jack Denny and Betty Morgan. The latter was of Jim and Betty Morgan, Jim being with a shore cabaret show. Denny teamed with Bonnie Browning, having apparently separated again after showing a new turn several months ago. They were originally separated because of the war and afterwards Denny appeared in another act before rejoining Miss Browning. The new combination's routine is evidently Denny's combination, most if not all the numbers sounding exclusive. One or two familiar numbers originally in the Browning and Denny act have been retained. One is "The Meaning of a Kiss," now done by Denny. Another number retained is Denny's piano solo, cleverly played. The opening number was "Love Me Just a Little Bit More." A Chinese duet, "Little Pearl of Pippin Land," had a patter chorus for Miss Morgan. Her best number came with "Jack-in-the-Pulpit and Wild Wild Rose." The team closed with "Wedding March" played by a Jazz Band. Miss Morgan, too, handling this number. Throughout there was a partial duetting. Denny trying more in the number line than before. The act is pleasing but with no punch. One fault is in the failure to mix the tempo, which is too uniform. Speeding in some of the spots should help. For.

**LA FOLLETTE and LEONARD.**

Piano and Songs.  
12 Mins.; One.  
American Roof.

Two boys, a pianist apparently about 15 years old and a singer possibly a year older, in a very pleasing piano and singing turn. The pianist, unlike many turns of this type, is a full half of the act, playing with unusual skill. This ability to produce effective results from the ivory is shown not only in a couple of solos, but stands out in the accompaniments. A pretty pianola effect is noticeable throughout, and while attracting some attention in the accompaniments, is sufficiently subdued so as not to detract from the singing. The repertoire includes four numbers of the usual rag variety, "I'll See You in C-U-B-A" being done as a recitative bit and nicely handled, with "Swanee" harmonized for the finish. This is the only song the pianist gets into. Another double would fit in very well. First rate small timers who should develop rapidly with playing. For.

**ASH and HYAMS.**

Talk and Songs.  
14 Mins.; One.  
American Roof.

Ash and Hyams have new talk, written by Billy K. Wells. Both are now working in neatly fitting Tuxedos with straw hats. Ash doing a refined type of Hebrew comic and Hyams straight. Ash has dropped crepe hair entirely, depending on his own facial characteristics and distinct to carry the comedy material. Following the talk, which runs for about five minutes, and which contains continuous laughs, the team goes into Matthews and Ashley's old number, "Nothing's on the Level Any More." The number has been fitted with modernized verses and ends up nicely to the finish. "You're Going Again Tonight," another comedy double. The act was the hit of the show at the American Roof. For.



**TOMMY ALLEN and CO. (R).**  
**Comedy Sketch.**  
 20 Mins.: Full Stage.  
 25th Street.

A shipstark vehicle made up of rough clowning without either rhyme nor reason. Tommy Allen plays the familiar old style slaver pretending to run a hotel and roughhouse everybody in sight. There is a lot of pretty shabby matter concerning a half pint flask. The offering might have been taken from a turkey burlesque show. Miss Allen shows a certain knack in getting the rough stuff over to the amusement of her audience. The 25th Street crowd liked her.

**BOLAND and DE VARNEY**  
 Sister Act.  
 15 Mins.: One.  
 23d Street.

Sister turn opening with "Tiddle De Winks" going into a meditative dance. A too fast tempo accounted for this. "Swanee" also doubled, balanced matters, and a "French" vocal solo by the brunette reestablished it once more. The other miss did "Wake Up in My Mother's Arms" capably with a lot of sitting bakum that got the house strong. A vocal and semi-dance double number concluded. The number is well written and well handled. The beauty in the rendition is getting the lyric across which is no cinch with its fast jazy pace, but it was accomplished. Pop house grade.

**BOB MILLIKEN.**  
 Songs and Monolog.  
 14 Mins.: One.  
 Fifth Avenue.

Bob Milliken is a big stout chap who wears a derby hat close too small for the headish effect. He has a delivery similar to Frank Fay's inane act, but is woefully lacking in material. Milliken should correct a tendency to slur over the point in his gags. It's all right with an extra fly audience, but more emphasis is needed at the Fifth Avenue and similar houses. Milliken has a funny delivery and carriage and properly outfitted could accomplish things. He sang three songs breaking them up with gags and stories. The closing song, "Irish Chopara," accompanied by a burlesque Egyptian dance, got him most.

**CARLSON, FAIRCHILD and CO.**  
 Sister Act.  
 12 Mins.: Full Stage.  
 American Roof.

Two girls in a singing and dancing routine, assisted by a male pianist. The act starts with a double song, supplemented with the usual stepping, by the two girls. Finlay plays a selection while the girls are changing. Next another double with the girls in abbreviated costumes, very attractive in design. This is "Sweet Papa" handled for good results, with full value given to the "blue" characteristics. Another fill in by the pianist and the girls are on again for a double dance in pink tights with short bloomers and jet bodices. Small timers who will fit acceptably in the early section of the better pop house bills.

**PATTON and WARD.**  
 Songs, Talk, Dancing.  
 9 Mins.: One.  
 Fifth Avenue.

Straight and comic, the latter wearing a trick hat and loose clothes, open with a brief song and follow with a double dance. Some crossfire containing whoops follow. The finish is a solo, then double version of an acrobatic jazz dance, with both doing fifty head spins and forward and backward eccentric twisters. A double handless header completes the dance which incurs them. They have a sure-fire finish, but the comedy efforts miss widely.

**PALACE.**

Jammed Monday night, which is no news for the Palace, where it is the rule without exceptions. The attendance at this time of the season figures to hold 80 per cent. of out-of-town people, and the scoring of holdovers about proves it. It was sure a musical bill. Songs in every act save those at the opening and closing. There was a time when bookers rarely took a chance with that sort of lay-out, but it makes little difference in these revues: in fact, it is about the proper caper now and then. There were three big singing acts, two of the purely revue type and one operatic. This brought the show down to an eight-act basis, but the running time was still past the limit. With a start at eight promptly, the show ran close to 11:15, there being little cutting possible. In the number of players this week's show compared with the average musical comedy,

there being almost 30 players on the stage during the evening.

There was a succession of high scores, with Miss Doree's Operatic taking the third spot for the first smash. It may have been true as charged that vaudeville took to opera slowly, but that doesn't go dating with Miss Doree's entrance. She has achieved the finest operatic turn ever given to the big time, and the enthusiastic reception Monday night, when barrage applause was meted every number, left no doubt as to the popularity of her effort. The Metropolitan backers are for agencies that aid in popularizing opera and they might well applaud Grace Doree for her operatic. The "plot" conception of "Operatic Sweethearts"—true and otherwise—leads itself to some of the best possible selections, and her simple, humorous and high effective explanation of the libretto stories explaining the numbers given is one of the turn's best features. Pompeio Tomassini in "Pagliacci," the "Rigoletto" quartet sung by Diana Walters, Alice Pelletier, Clifford Pollard and Adams, and the company's diva, Aline Verdant, with the aria from "Traviata," drew gales of returns, with the "Faust" finish also a whole. That Miss Doree assembled so good a combination of voices is extraordinary. Her offering is a charming act, charmingly done, and it was sure fire.

It is a sort of Carleton Hoagland week at the Palace with his two revues—Harry Carroll in "Varieties of 1929" and the Pat Rooney and Marion Bent "Rings of Smoke" act. The latter turn is the fourth and last week, it being the only act to be awarded that length booking here this summer. From the fashion in which it was applauded closing information, a stranger might imagine it was the act's first week in the house. Rooney easily led off his dancing leadership of Leporello Jamourina, calling for Corsetti. A surprise score went to Lucille Love and Lillian Fernoy, who in dancing a number with Rooney made popery going of it and were rewarded. The Spanish bit was out of the act, probably cut on request to reduce the running time, for Marie Kavenagh and J. Paul Everett were present in the last scene and scored nicely.

The Carroll act (headlined) practically followed, opening intermission. It's the class turn of the pair, with its six witty "brothers" quite a feature. Grace Fisher had three numbers instead of but two programmed, her extra song being "Just Quaker Maid." "You're All My Sweetest" sung by Corsetti and Carmette Love (said to be a sister of the Miss Love in "Rings of Smoke"), and "Mister Guilt of the Keys" stand out as the best of Carroll's numbers. Harry Miller, a dancing juvenile, and the sister dancing team of Higgins and Bates stepped to approval. Unlike the Rooney and Bent act, which had the hand-clappers working throughout, the Carroll act drew most of its returns at the finish, but the act result was a three-cornered tie. Carroll, like Rooney, made a short speech and then went into a buck dance that tickled the house. Rooney, by the way, said that he was taking a vacation after this week, but that "Rings of Smoke" would again show in the fall and that the following season another revue would be produced for him. As a revue contest Carroll accepted the handicap of following the other turn.

Jack Clifford and Miriam Wills with "At Jasper Junction" were fourth (baggage delay had them next to closing at Monday's matinee). Following the Doree opera carnival the singing in the robe turn seemed slight, but they fared very well considering the spot. The only other comedy turn was Bert Fitzgibbon (New Act), down next to closing. There the laughs were needed, but Fitzgibbon has made his turn half musical.

Frank Parich and Steven Poru again appeared in the No. 2 spot and they drew capital reward. This pair is always trying and always seems to have new stunts, with their clever jumping tricks always worth while. A dance with canes might have been one of the added numbers, for Parich missed a line or two in the lyric introducing it. They seem to be doing more with the concertinas, too, and the balancing stunt brought them out for encore acrobatics, still playing the instruments.

The Four Lamys opened the show with their flying exhibition and drew a strong hand. Mario Lo with her "porcelain" postures had the tough closing spot.

**COLONIAL.**

Charles King and Co. (New Act) are topping at the Colonial this week in the first big revue type of production of the new season. The act ran 35 minutes Tuesday night, opening after intermission, switching positions with Harry Brown, the Stage of Henry Street, who was next to closing.

Green accepted the handicap cheerfully and sang a couple of imprudent verses about the walkouts, that succeeded in checking a general exodus. The extemporaneous one is a favorite at the Colonial, and was sure-fire from the start.

The first half held two comedy entries in Marino and Moley, fourth,

and Harry Holman and Co., closing the first part in "Hard Boiled Hampton." Marino and Moley had quite a battle, with no comedy ahead, but managed to pass with a slight margin. Their encore, "Rose of Washington Square," with Moley as an eccentric vamp with a cation mark on his back, got them most. Moley should watch his Italian accent. He discards it altogether at times.

Harry Holman breezed in for the comedy honors with his legitimate comedy vehicle and characterization. Mr. Holman is a clever character comedian who gets laughs easily, and is just as convincing during the eye dimming passages. He piled up an impressive laugh total of solid wows and his telephone bits were the signals for regular explosions.

After intermission and topics, "Love Letters," the headline offering appeared, followed by Harry Brown. Bender and Herb closed to half a house.

Willie Hale and brother opened in a fast juggling series of novel tricks, with Leroy and O'Connor in the duce spot. Eva Shriver, assisted by her Jani Band, slipped over a song cycle that ran the gamut from jazz to opera.

**BRIGHTON.**

There's an advertising carnival down at Brighton this week. The show simply reeks with boasts for various advertised products, breaking all previous records in this respect. Among the numerous kinds of merchandise plugged by "Hearty Hearty" are a well-known breakfast food, garters, jewelry, flowers, men's and women's clothing, millinery and candy.

Margaret Young mentioned two different makes of autos and a talking machine record during her turn, and Julius Tannen topped off the ad festival by slipping over a plug for a certain brand of shoes. In the case of Miss Young and Mr. Tannen the advertised products were only given casual mention; but with "Hearty Hearty" (New Act) the names of the boasted goods were repeated so many times that before the act was half over the repetition became too noticeable to escape comment by the audience.

The show held eight instead of the usual nine acts, and was rather oddly arranged, with three singles in the first half. Of these Miss Young outshined the field, capturing the hit of the show, fourth. She has developed a likeable style of delivering pop numbers, offering six songs, all nicely varied.

Parame, second, brought back memories of the old museum acts with his one-string fiddle and trick harmonica playing. He also plays an auto-harp, also reconstructed from the dark ages. The Parame style of turn is so old it apparently was now to most of the Brighton audience. A vocal number early in the act would be increased in value if Parame would enunciate so that the words could be distinguished. The turn went over very well for the spot.

Adelaide Bell and company caught a thoroughly quieted down audience third, pleasing with a series of acrobatic and legmania dances. During the time allotted Miss Bell for costume changes her male accompanist pointed out piano selections, none short of ordinary, but fitting in atmosphere. Miss Bell's high score was made with a couple of contention dances, one of which brought forth some corking ankle twisting and kicks.

Closing the first half was Ralph Hertz. Mr. Hertz is not doing himself justice with his present routine. Beginning with "If the wife says it's hot," done in the Hertz recitative style, he went into a tedious lecture on prohibition, illustrated with comedy subjects, such as a pretzel bartender's apron, etc. The bit is supposed to be satire. It misses through an absence of humorous points, the greater part of the stuff having been killed by constant repetition. A dramatic recitation excellently done by Mr. Hertz was a bit too heavy for a comedy act and failed to bring the desired results. "What we want and what we get," an old-fashioned comic song of the machine-made type, for closing sent Mr. Hertz off to light applause, the general effect of the entire turn being disappointing.

Mr. Tannen, next to closing, had quite a trouble to get away following the long-winded "Hearty Hearty" preceding, but accomplished his usual bit by dint of perseverance coupled with an unapproachable maddening delivery. Mr. Tannen has a few old ones mixed in with his newer material. They all went over for laughs, old and new. Before leaving the stage Mr. Tannen requested the audience to wait for the Donald Ristara, a rather commendable and courteous act by Tannen, quite in line with his manly and polished stage personality. Mr. and Mrs. Gordon Wilde and daughter opened with shadowgraphing, and the Donald Ristara held 'em in closing with hand baler act. Mr. Tannen's request having the desired effect. Attendance was low capacity Monday night.

**FIFTH AVE.**

The summer season is about over as far as this house is concerned. That's the way it looked Tuesday night, with standers in evidence before 8 o'clock.

The show for the first lined up as a strong comedy bill, with the several standard acts present copping the honors right down the line. The Royal Ganscoignes opened, a clutch hit. Had the show in back of them carried the pace of the Ganscoignes, it would have been a "100 per cent." performance. Ganscoignes' chatter was amusing, as usual. He said something about being up in Canada last week and not being entirely over it yet, which got a laugh. He is one of vaudeville's "iron men," able to take a spot on the best bill.

Miller and Mack in next to closing, with their comedy and "boofing," won a shade the best of it in top scoring. They are recently back from the road with a Winter Garden troupe, and it is probable their escapade in vaudeville will be short, since they are listed for a new Shubert show. The "dame" stuff provided the bulk of the evening's laughter.

Frank Mullane turned in the third bit, from No. 3. His Irish and Yiddish stories found a steady target, regardless of the presence of a number of more or less familiar matter. It seemed that the oldest yarns got over strongest at that. Mullane's vocal efforts drew an earned encore, and the number given was "Always Two Sides to a Story."

Jane and Erwin Connolly in their classic, "The Tale of a Shirt," provided one of the show's real punches and it was highly rewarded. Miss Connolly taking the "be" alone as usual. The house didn't quite understand the single bow stunt, which is a good one in several ways. Frank Rabini and Co. pulled out a half a score with their comedy and musical "Gull." The trio followed the Connolly turn to advantage, a 11 spite of the numbers being disconnected, because of the comedy value present.

Jack Denay and Betty Morgan (New Act) were sixth. McCloud and Norman (New Act) were second. Martin and Moore (New Act) closed the show.

**AMERICAN ROOF.**

The first half show, although lacking a big feature, ran along smoothly Tuesday night and furnished decidedly agreeable entertainment. All of the nine acts got by creditably, none creating any great commotion, due principally to the attendance being considerably below normal. Ash and Hipano (New Act) shaded the field by a slight margin, with Harry Lander working with a straight man under the name of Hans and Gould close up for the honors.

George and Ray Perry, banjoists, opening after intermission, pleased with a series of standard and pop selections. The medleys were well chosen, bringing out some effective close harmony as well as first-rate rag fingerings. The team got a lot through a refined stage presence and neat dressing. The play real banjos, not phoney banjo-like or freak mandolins with califolia heads, and handle the instruments with the ability that comes with long practice. Inasmuch as big-time vaudeville seems to be going back to first principles with one string fiddles, trick harmonica players, old-fashioned tramp comedians, etc., there seems to be no sound reason, except the apparent prejudice of booking managers, against the African harp, why the Perry's style of act shouldn't get in on the revival thing. Double banjo turns are about as abundant as tips in the Automat on the better bills today and because of not having been overdone for the last eight or ten years would probably shape up as a novelty to the present generation of big-time patrons. The Perrys look like an excellent bet for No. 2 in the latter houses.

Harry Lander was a featured comic with the "Hichman Show" last season, and is to be started with the Jack Ringer show next season. Lander is filling in a week or two in vaudeville before the burlesque season starts with the former Lander Bros. act. He's a tramp comic of the old school, supplemented with modernisms, all his own and an original method of handling low comedy. Lander's best score was made with the travesty dramatic recitation identified with the Lander Bros. act. It's an old little lyric with a peculiarly twisted word at the end of each line. The straight warbled a ballad or two with results and made a good foil for Lander's clowning. If the act intended to remain in vaudeville a new finish would have to be secured, as the present finale isn't strong enough to follow the comedy stuff which precedes it. The act held up the second half, doing very well next to closing.

Stewart and Olive opened with a regulation singing and dancing turn. Both are excellent headers, the girl shining just as well in soft shoe work as in the legmania stuff, and the man also showing more than the average in a couple of dancing imitations of Pat Rooney and Eddie Leonard. The singing is the weak spot. The team could easily remedy this by dropping all the published numbers and securing exclusive material which would not disclose their vocal limitation. La Felle and Leonard Krombin and Hanna Ross, Carlson, Fairchild and Co., Clara Harney and Co. and Victoria and Dupree (New Act). The feature picture was "The Point of Honor."

**81st ST.**

A cleverly arranged bill of vaudeville familiar. Monday night the lower floor held nearly capacity, with the upper sections about the same.

The Hanson Duo opened after the News Weekly and did nicely. The woman of the team hanks from a bar. The finish was the man hanging by a teeth hold and doing a rapid body spin in the spot, with the female holding to the contrivance above.

Louisa Kern was second with songs, violin and some fifty wardrobe. This girl reminds one of Irene Bordoni and has one very Frenchish number sung in a French accent, with a fifty knee-length costume to match. She possesses quite a variety and is also a clever musician. Her last number, "Listen to the Band," got over with very little help from the house orchestra. It's a nicely arranged single, and Miss Kern looks fast enough for the best company.

Paul Becker and Co. in "— and Ben," a comedy, pulled down the laughing honors, following. Becker gives a capital performance as the pleasure loving youth who makes good in his father's office by some rapid brain work, but at times is inclined to exaggerate. The act just shaved the farce classification at times, but got big returns at this house. The support is excellent.

Chung Hwa Four, the Chinese quartet, pulled down a solid hit after this sketch. The men have a whistly selected routine of popular numbers and their ensemble harmonizing is first class. One of the quartet looks like a singer, but the others are undoubtedly Oriental.

"Ipsa, Love," "Down the Trail to Home, Sweet Home," and after a quick change to evening clothes "Roll Them Bones" were some of the musical numbers. The change at the finish to Scotch attire gave a great opportunity for comedy, which wasn't missed. The crowd heavily.

Carlmet and Harry in their novelty dancing offering, "Gidding With Cupid," have realized the dream of every housewife's existence to get away from the stereotyped "Off to Buffalo" method of introducing dances. They have a neat routine of dishing hung around a day's going, and do a golf dance that is consistent and well executed. The finish in evening clothes gives Laura Harris a chance to do a clever "sauce." They went over with a bang.

Clark and Bergman, assisted by the Crisp Sisters, two clever dancers, and an unprogrammed pianist, were the high light of the evening, closing the vaudeville portion. Henry took entire charge of the house upon his first entrance, and never relinquished his control. He and Miss Clark ran through a routine of doublets, including the hip and matter song, "A Little Too Late." After "You Get What You Want," a good comedy number with a punch, and a solo by Bergman went a wet Jersey, although Jersey is just as much out of luck now as the rest of the country. The finish the Crisp as try audience do a buck, and Clark and Bergman unlimber some heading that insured. The act doesn't punch in any particular spot, but it maintains an entertainment average that brings results.

"The Yellow Typhoon" was the feature picture.

**AUDUBON.**

Very good show at the Audubon. Monday evening, but the usual crowd must have been elsewhere. It was excellent show weather considering the time of the year. The Musical Lighters closed the show at No. 5, walking off with the hit honors. This colored aggregation plays a brand of jazz that would make Babe Ruth forget about striving to make new home-run records.

Little and Mutchy, the former a pianist of no mean ability and the latter possessing a lone voice that would break a pane of glass, followed the regular news of current events, and judging by applause they were well liked. They were not bothered with more house than they deserved, for the couple were endearing every minute to put things over. They look like a team who enjoy work, knowing that they are not there to please the general public, not themselves.

Tomato Duo, male and female Japanese couple, opened the show, offering the customary foreign Jap-jitsu stunts, etc., that are more or less exaggerated in form. While the couple actually reveal the routine of Jap-jitsu work, the male member does more falls than actually necessary to accomplish the required results. It must be remembered that he is out there to discharge how foreign things are done, not to stage a wrestling affair.

Ralph Whitehead and Co., the company part of the turn being a male piano player, walked out after the opening turn and immediately offered a sympathetic song selection about his future depending upon the audience, calling them (audience) the jury while the house manager is the judge. Following the opening number he offers a series of impressions and before his final exit sings another applause pleasing song. He has material and personality enough to make the turn go. He might discard the long method of attaining







# His Greatest Happiness Is the N. V. A.

Dear Mr. Albee:

N. V. A. Club, July 18, 1920.

July 20, 1920.

I wish that I had the flow of speech to express to you, as I feel in my heart, how very much I appreciate what you and the N. V. A. have done and are doing for me. I began my career on the stage at the age of eight and as I am now in my sixty-eighth year I have been serving the public as a comedian and vaudeville dancer for sixty years. I have always been associated with variety and vaudeville and therefore I am, perhaps, the dean of that branch of the amusement profession.

For the past few years I have been looked upon as a sort of "Has-Been," but at heart I am just as young as ever and wish that I might have the privileges of being active, but they just simply won't have me. The greatest happiness in my declining years is my membership in the N. V. A. and the privileges that go with it. Mr. Chesterfield will be able to tell you that I am about the first person to get to the club every morning and about the last to leave every night. It was the same at the old place over at Broadway and 48th Street. I have the atmosphere of the place, I am among my own kind of people and it keeps me young and I am sure will prolong my life beyond the usual allotted time.

I can't hear very well but I can talk a lot and the officers and members treat me with every consideration. I visit the theatre occasionally and enjoy it even if I can't hear everything.

I was in the dressing room of one of your theatres one day recently and when I saw all the comforts that you have given to the performer I could not help but think of the days when we had to dress in cold and damp holes in the cellar and break ice in the pitcher to wash up.

I am glad for the privilege of having been spared to see all these changed conditions and I know they are appreciated. I hope the good Lord will spare you to health and happiness for many, many years and that you and all the other managers co-operating with you may continue the wonderful work.

God bless you and the N. V. A. for the many kindnesses to me.

Very gratefully yours,

**Barney Ferguson.**

Mr. E. F. Albee,  
1564 Broadway,  
New York City.

My Dear Ferguson:

I have yours of July 18th and it is a great satisfaction to know that there is an institution like the N. V. A. to give pleasure to those who have served their usefulness in vaudeville. Organizations like the N. V. A. and the V. M. P. A. should have been in existence years ago—but "better late than never."

It is the hope of the managers, with the assistance of the artists, to ultimately create a fund large enough for an institution that will be a club and a home for those who wish to take advantage of it. It will accommodate all who have met with misfortune or who have grown old in the service and desire to live among their own, where, as you quote, they can keep young without being saddled with the woe that comes from a condition of idleness through no fault of their own.

Great strides have been made in the past few years and I hope that the future holds a realization of our ideals in carrying out this humane work of brotherly interest and help. Some day I may be incapacitated and I should wish for no greater pleasure than to sit among those that I have associated with, both managers and artists, during my theatrical career.

Please accept my sincere wishes that you will have many years of usefulness and happiness surrounded by your old and new friends.

Sincerely,

**E. F. Albee.**

Mr. Barney Ferguson,  
N. V. A. Club,  
229 West 46th Street,  
New York City.

Two Vets  
Vaudeville & Raymond  
Ved Dorthe  
Vera Ver  
Van Furor Martha  
Valentine Hub & P  
Vall Arthur  
Vernon & Rogers  
Vincent Kid

West Margerie  
Wood Dora  
White Eva  
Woods Joe  
Woods Nat  
Wallace Hope  
Worth Peggy  
Ward Ben  
Worrell Arnold

## ATLANTIC CITY.

By Charles Scherer.

Besides the premiere events at the shore this week, the new Woods Bros., "Ladies Night," is attracting considerable attention by reason of its unblushing near vulgarity and its unblinking laughter.

The play is drawing big houses and causing much comment by its very broad situation in a ladies' Turkish bath.

**CHAS. ALTHOFF**

ORIGINATING THE PANTAGE CIRCUIT.



Ref. Management JOHN GOLDEN

While business at the shore has been much hurt by the cool weather, and there seems no doubt that in many places the grime is less than normal, amusement business has prospered beyond the usual, and in the case of the theatres, much beyond normal in every house, though there are now three legitimate theatres as against two in former seasons.

Helen Hayes in "Tab," at the Apollo; "Tinkle Me" at the Globe and "The Lady of the Lamp" at Woods' Aug. 1.

Nora Bayes will emerge again in vaudeville at the local Keiths next week.

## BOSTON

By Len Libbey.

ORPHEUM-LOEW—Pop vaudeville.

BOSTON—Pop vaudeville.

BOWDOIN—Pop vaudeville.

BUJOU—Pictures.

ST. JAMES—Pop vaudeville.

SCOLLAY OLYMPIA—Pop vaudeville.

GORDON'S OLYMPIA—Pop vaudeville.

GORDON'S CENTRAL SQUARE—Pop vaudeville.

MODERN, BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, LANCASTER, COLUMBIA, WALDORE, GLOBE, PENWAY—Pictures.

PARK—Pictures.

SHUBERT—Opens Aug. 9 with "Kissing Time."

PARK SQUARE—"My Lady Friends" opens Aug. 9.

WILBUR—Opens Aug. 16 with "Tren."

THEMONT—Near the end with "Mary," the big Cuban musical hit.

## BUFFALO.

By Sidney Burton.

MAJESTIC—Bonstelle company in "On the Hiring Line."

THEATRE—Vaudeville.

THEATRE—Charles Ray, "Home Comes Home," Chaplin revival, "Jitney Elephant," last half, "Scratch My Back."

ACADEMY—"Mischief Makers," with Fred Hech. Got away Saturday night with sell-out. Weather all to the box office fire of the week. Looks like a banner send-off for the season.

OLYMPIC—Film, "The First Woman Pays," and vaudeville.

STRAND—Film, Tom Mix, "Three Gold Coins," last half, Wanda Hawley, "Miss Hobbs."

Jean Bodini's "Twinkle Toes." Despite the Columbia and American Wheel's agreement to cut billboard advertising in Buffalo, the Academy last week used a large number of eight-sheet stands to announce its opening. The Gayety will undoubtedly be forced to follow suit.

## CONEY ISLAND.

By D. Kather.

The Coney Island Mardi Gras dates are Sept. 9-16.

The parks were raided last week with drawn guns by members of the provost guard of the Bay Ridge naval base. They were looking for deserters and awi men. One hundred sailors were taken to the round-up. Some of the captured ones were accompanied by young women, who were forced to leave them.

Several of the large charity organizations and orphan asylums that own summer homes at the upper end of the island have disapproved of them at a considerable

## PROF. J. O. E. SMALL'S Military Revue

Held Over for a Third Week at the Casino Theatre, San Francisco

Playing All Full Weeks

In the LOEW-ACKERMAN-HARRIS Theatres

## "A PICTURE OF THE GIRL I LOVE"

Lyrics by John J. Wall Music by Leo Friedman

A GREAT SENSATION IN CHICAGO

Now Being Played by the Orchestras of Loew's Theatres New York

The picture is the picture of the girl I love.  
The picture is the picture of the one who's now above.  
It's the picture I have taken of her you cannot waken.  
That picture is the picture of the girl I love.  
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**JOHN J. WALL**

432 West 36th Street

New York City

# JEANETTE CHILDS

"The Joy Girl"

Successfully Touring Orpheum Circuit

Direction NORMAN JEFFRIES



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Turkish, blended with mellow,  
flavor-ful Domestic tobaccos—  
that's why Chesterfields are so good.  
*And the blend can't be copied.*

Chesterfield  
CIGARETTES

*J. H. Sullivan*



PAUL DURAND PRESENTS

"AN ACT THAT CAN STAND ANY ELEVATION."—VARIETY

## BOB MURPHY AND ELMORE WHITE

IN

A PEPPY ARRANGEMENT OF TUNES AND LAUGHS

Chicago Liked Us

Variety

PALACE, CHICAGO

Chicago, Nov. 12.

One of those old-fashioned "rathskeller act" troupes came out of nowhere from Bob Murphy and Elmore White, former local entertainers, on No. 4 in the bill. Murphy, a big, open-faced entertainer in correct evening clothes, accompanied by White, a genial pianist and assistant comedian, tore in with pep and wallop from the first note and ripped the gang wide apart. Murphy looks uncannily like Bert Green, which means he has a winning smile and manly proportions. He captured on sight and then he went after 'em and they loved it. He whipped wicked songs across without offense and with a lot of comedy, practically all new. White did a belted at the piano, also scoring. Murphy's speech went solidly to a cracker at the end, and the show stood with the atmosphere "Hot" for half a minute—*Lat.*

We Are Booked

Solid

With

Keith and Orpheum

Until

July, 1920

N. Y. Likes Us Too

Variety

5th AVE.

Murphy and White were the first of the familiars to appear and whinged over a crashing hit in fourth position. It is one of the best two-men piano and singing teams in vaudeville and can stand any kind of elevation. Murphy handles most of the solo work and has personality in abundance. He got laughs easily. White does the accompanying and also contributes a solo, "When He Gave Me You," a corking ballad, capably rendered. They had to enure with a comedy speech by Murphy which swelled their laugh total—*Con.*

A MILLION THANKS TO ALL OUR FRIENDS WHO ARE SINGING "WHEN HE GAVE ME YOU"

"Clarence" will open the leg season at the Herchel Aug. 26 to three days. Don Moines will see the Chicago company.

The Princess stock season will start Aug. 22. The Don Moines Orpheum will open Aug. 15.

## DETROIT.

By Jacob Smith.

The regular fall season of the Shubert, Detroit, will open Aug. 5 with Jimmy Hoxey's "Tattle Tale."

"Go and Get It" picture opened to

such big business at the Adams hat John H. Kunky is holding it for a second week.

Al Lichtman of Famous Players was here last week going over the first-run situation with Phil Gleichman for the Broadway and the Majestic.

At the first-run film houses "Homer Comes Home," Broadway; "Go and Get It," Adams; "Fighting Chance," Madison; "The Little Wanderer," Washington.

Clayton Sweeney, division manager for Fox, was in town this week.

A. J. Moeller has been elected secretary of the Michigan Motion Picture Exhibitors' League.

## DULUTH.

By James Watts.

Local theatres are benefiting greatly from the heavy tourist trade. The cool weather of Duluth is drawing great numbers and the big lake steamers bring their quota nearly every day. With cool lake breezes blowing every evening, the theatres are almost as comfortable as during the fall and winter months. The Orpheum theatre set a record for the season last week, doing capacity business at many of the performances. The stock season closes this week.

The vaudeville season at the Orpheum will open Aug. 15 and the entire office, stage and managerial staffs will return. Edward Farns will be manager for the fourth year. Prof. D. G. Michael will conduct the orchestra and Jack Shannan will be stage manager.

J. L. Murray, who managed the Lyceum here for many years, will have the management of two theatres in Superior, Wis. It is reported, stock will be one of his first ventures in that city.

Don McMillan, comedian of the Orpheum Players, will go to New York at the close of the stock season. His work here during the last two seasons has won him many friends.

## KANSAS CITY.

By Will R. Hughes.

GRAPHIC M.—Pop vaudeville.  
LAWRENCE GARDEN—Pop vaudeville.  
GLOBE—Pop vaudeville and pictures.  
EMPIRE—Jinks musical comedy.  
ELECTRIC PARK—"Follies de Vegas," Clinton and Rooney, the Magley, Bobby Roberts, Roy Mack, Bacon and Fontaine.  
FAIRMONT PARK—Fairmont Review.

ICE CREAM SODA, 25c  
FANCY DRINKS, 30c  
War Tax Extra

"100 BUCKS—JILL TAKE WATER." The present day price of soft drinks, plus prohibition, keeps lots of fellows "in" between the acts. Instead of wandering outside for refreshment they take good old Adam's Ale, and you can profit yourself and please them by equipping the house with

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List up the best theatres and picture houses in the trading cities and you'll find nine out of every ten equipped with this popular service.

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New York



NEWMAN—Film, "The Perfect Woman."

NEW ROYAL—"One Hour Before Dawn."

TWELFTH STREET—"Band."

LIBERTY—"The Dark Lantern."

The weather man certainly was good to the theatre managers here during July. The exceptionally cool nights caused those looking for amusement to go indoors, and as a result all of the play and picture houses have been doing capacity business. The parks suffered and have been offering free acts, water sports, fireworks, bathing suit parades and other features in an effort to get the people out. Fairmont Park, which specializes in pictures, got pretty fair crowds, as a

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"A New Combination"

RUSS

BROWN AND

Late of Fallon and Brown

CONNIE

O'DONNELL

Late of "Putting It Over"

In a Brand New Act

Called

"PROFITEERING IN FUN"

M. S. BENTHAM OFFICE

Direction Chas. Allen

Sincere Thanks to Our Friends for Their Kind Wishes



B. F. KEITH'S ALHAMBRA NEXT WEEK (AUG. 9)

# HARRY J. CONLEY

WITH

## NAOMI RAY

IN

# "RICE AND OLD SHOES"

By GRACE RYAN

SOLE DIRECTION OF

### ROSE & CURTIS

BALANCE OF ROUTE NOW BEING ARRANGED

B. F. Keith's Royal this week.

B. F. Keith's Alhambra next week.

B. F. Keith's Bushwick Aug. 16.

B. F. Keith's Orpheum Aug. 23.

large number of company picnics were booked for July.

Winwood Beach is featuring a bathing and tanning every Sunday. Cash prizes are offered.

"Bagpipe," a ski jumper, featured as a free attraction at Electric Park, missed the lower chute in making his jump one night last week and was severely bruised. He was unconscious for 20 minutes.

Mrs. Viola Dale McMurray, of this city, mother of Miss Rhea, classical dancer, has issued a public denial of her daughter's marriage. The denial was caused by the persistent rumors that have been circulated here that Miss Rhea had been married to Joseph Mark, a young violinist in her company. The act has been the featured attraction at Electric Park for the last two weeks.

Two house records were hung up Sunday by the Orpheum. There

were more paid admissions to the matinee than ever before in the history of the house, and when the total admissions for the day were figured up it was found that another record had been broken. Over one thousand people were turned away for the second show in the evening. The regular season at this popular house will open with the matinee Aug. 23.

### LOS ANGELES.

Pasadena's new out-door theatre opened July 29 in Brookside Park by the Community Players with an open-air production of "The Merry Wives of Windsor." Between 1,500 and 2,000 attended the performance. The show will run for a week. The new theatre is a natural amphitheatre, located on the hillside above the park. Later the theatre will have twice the seating capacity, which is now about 2,000. The musical setting was provided by the Community Orchestra of this city.

and Gilmore Brown, director of the Community Players, directed the production. There will be many outdoor productions produced during the summer.

Charged with bigamy, Mrs. Caroline M. Jackson, who says she is a Los Angeles actress, is a prisoner in the Winniepie jail, according to dispatches received here. She is said to have been married four times, in company with W. W. Dunlop, a traveling salesman, she was arrested on complaint of her husband, formerly a clerk at the West Hotel in Minneapolis.

In a complaint stating that William Thomas McCormick, owner of the old Grapevine property in San Gabriel, Cal., had refused to carry out his contract, the Mission Play Association obtained a 99-year lease for \$12,000 a year, with an option to buy the property for \$20,000 at any time after the death of Mr. McCormick. There was a provision in the lease that if the event it "as struck he was to receive 10 per cent. of the profits. This lease was entered into March 10, 1928. In view of the fact that Mr. McCormick refuses to carry out his contract the damage to the association, it is claimed, is the sum of \$50,000.

The State Supreme Court has affirmed the judgment of the

## ARTISTS IN EUROPE

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Los Angeles Superior Court is favor of Rachel M. Blackwell, administratrix of the estate of Edward Blackwell, in the suit brought against the American Film Co. and the United Stages, to recover damages on account of injuries received by Blackwell in a collision. The verdict of the lower court was for \$12,764 and

### A NEW IDEA

### IN VAUDEVILLE

**My First Home Run in the Big League  
NEXT WEEK (AUG. 9)—ROYAL THEATRE**

# FRANK WARD

**"The Hallucinationist"  
By Bert Hanlon**
**What Jack Lait said  
in Chicago:**
**What will New York  
have to say**

Frank Ward the finger dancer, got as much applause and laughter as anybody on the bill. His opening monologue starts with a "What's new" which is a "I'm crazy" That's some promise on which to build a humorous line of talk, and it gets strong laughs in a very short succession. When he tells his black velvet miniature "and does his unique specialty" he shouts over the top his own catch, a chiming, is a convulsion. Ward is a novelty for the last circuits, and could qualify as he stands with his chatter. He could land anywhere and make them like it. Variety.

# ?

**Personal Direction LEW GOLDER  
Booking Managers cordially invited to see  
my offering.**
**MASCOT MOSKOVIN**  
Out of "AS YOU WERE," Central Theatre  
into a European Vaudeville Production With Her Own Company in  
**A NOVEL TERPSICHOIRIAN OFFERING**  
Manager: E. LUCAS, 146 West 64th Street

# PAUL PETCHING

**PRESENTS  
THE MUSICAL FLOWER GARDEN  
WHIMSICAL—NOVEL—APPEALING**
**The daintiest, most novel and fascinating musical act  
before the public.**
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**This act is fully protected by Copyright, Patent and  
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# LEO EDWARDS ANNOUNCES

"THE STORY OF THE WALTZ"

"WHO CARES?" (Fox-Trot)

"YOU'RE LIKE A RED, RED ROSE" (Waltz-Song)

"LOVE LETTERS"

"YOU'RE JUST AS BEAUTIFUL AT SIXTY AS YOU WERE AT SWEET SIXTEEN"

NORA BAYES

## SHAPIRO, BERNSTEIN & CO.,

Against the film company above after the accident. The accident, but the judgment had not been vacated at the time of his demise and his widow succeeded to his rights to the case. The United States were represented by the jury.

### PITTSBURGH.

By Coleman Harrison.

George Jaffe's "Joy Riders"

opened the local season Saturday night at the Academy. The burlesque troupe (American wheel) is a great improvement over anything the same director offered his patrons last season.

The Park theatre in Lawrenceville, which has been running tab shows all summer, in conjunction with pictures, has cut out the former until the fall season.

President Mayer of the local A. F. of M. has already called several meetings to consider adjustment of the musicians' scale. President Weber, national organization head of New York, addressed a special convocation Thursday morning.

With practically no exceptions, managers of every large movie house and small and big time vaudeville shows are finding little ground for complaint on the hot weather, in which takings have almost equalled those of the fall season past. There is every indication of the coming season being prosperous.

### PORTLAND, ORE.

By Ralph Elliott Miller.

ORPHEUM—Dark.  
ALCAZAR—Dark.  
BAKER—Dark.  
HYPHODROME—Vaudeville and pictures.  
PANTAGES—High-class vaudeville and pictures.  
PEOPLES—Marjorie Ransome in "The Fortune Teller."  
STAR—Wanda Hawley in "The Tree of Knowledge."  
LIBERTY—"The Love Report."  
MAJESTIC—Alice Brady in "A Dark Lantern."

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RIVOLI—Herbert Rawlinson in "Man and His Woman"  
COLUMBIA—Thomas Meighan and Kathryn Williams in "The Prince Chap."  
GLOBE, GRAND, CIRCLE, CARMON, HURNBIDE, NOVELTY, REX, NATIONAL, AMERICAN—Pictures.

The new home of the Lyric will be the building now occupied by the Star at Park and Washington streets, according to L. C. Keating, manager, who announced the signing of an option on the Star. The lease on the new premises will be signed in a few days, said Mr. Keating.

## WANTED! WANTED!! WANTED!!!

Chorus Girls for Dave Marion's own company. Half salary for last week of rehearsal.

Highest salaries paid. Everything furnished. Railroad fare to opening and from closing point. Report at

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203 East 56th St., New York  
Any Day at 1 P. M.

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VAUDEVILLE ACTS—Now arranging routes of from ten to twenty weeks in the Central States. No acts too big or too high class. Play or pay contracts.

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## PARODY BOOK

25 Sure-Fire Parodies for \$5.00

This valuable book contains twenty-five parodies of my own composition—that I have personally used with much success, including last season's big hits on "You'll Be Surprised," "Blowing Bubbles," "Nobody Knows Nobody's Name," "Money is Mine," "Chasing Rainbows," etc. There is no such or cheap material in this book. You get twenty-five high class parodies for \$5.00 that will give you all the enjoyment and interest of the public and each can introduce an entirely different story and plot.

Every entertainer that has this book, as a good parody always comes in handy. Contact the Clubs, Tabs, Vaudeville and Burlesque. Don't let money and an excellent tool go.

GEORGE ARMSTRONG

Box 531, Philadelphia, Pa.

LOUISVILLE  
COURIER  
JOURNAL  
JULY  
12th.

Spoke thus:



JACK OSTERMAN

YOUTH, refreshing and unadorned: friendliness, charm and cleanliness, the quality of merit that makes one fairly want to step over the footlights and thank him for coming this way, the great gift of the gods that is known as PERSONALITY are the qualities that make Jack Osterman the hit in the bill at Pontiac Perry this week. Add to this ability, talent and "material" that places and one may get a very fair idea of why this young vaudeville man is the most pleasing hit of the Perry's bill.

KEITH'S ROYAL  
NEW YORK  
Week AUG. 23rd.

### CHICAGO "EVENING POST"

Palace Music Hall, Chicago. — Jack Osterman, the lively son of J. J. Rosenthal, manager of Woods theatre, and of Kathryn Osterman, formerly well known to comedy, will be the program with his "FIFTEEN MINUTES OF SOMETHING." He is going to New York to play in the vaudeville theatre there, but he promised, if he makes a Manhattan hit, not to forget Chicago. His method of entertainment may be described as AL Jolsoning and EDDIE CANTORING, since his style seems to reflect the influence of these two well-known comedians.

Direction,

HARRY WEBER



A REAL HIT

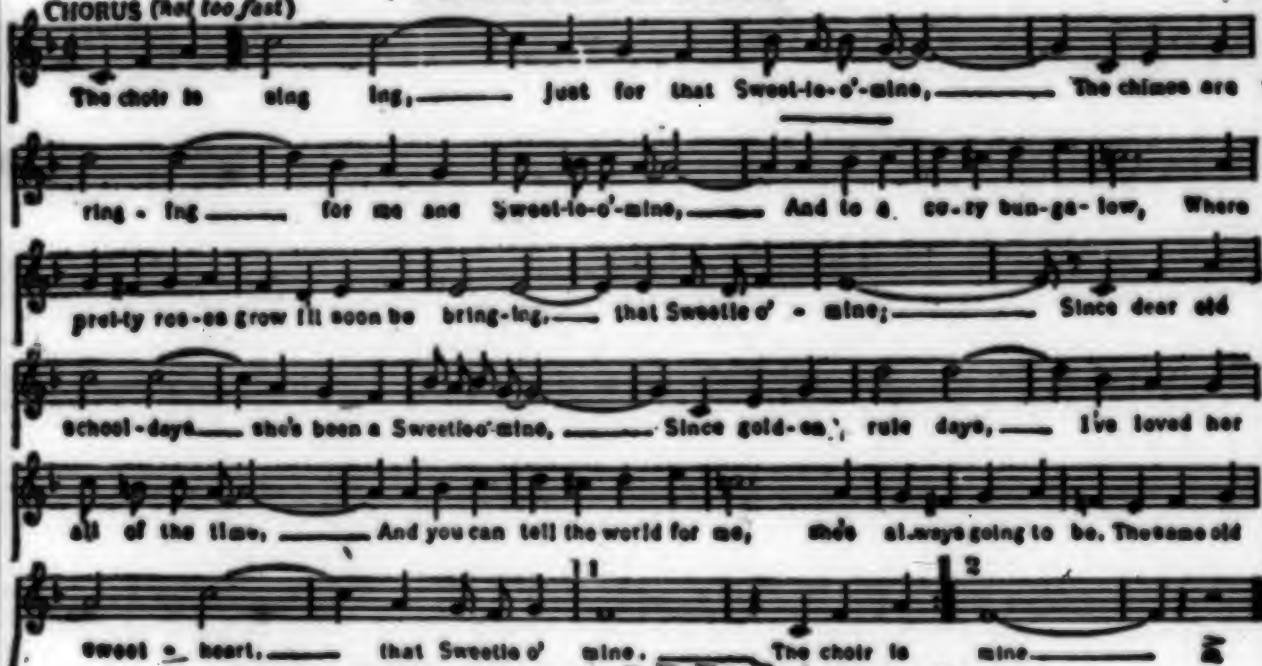
# "SWEETIE O' MINE"

By GILLESPIE &amp; VAN ALSTYNE

TRY THIS MARVELOUS CHORUS

## SWEETIE O' MINE

CHORUS (Not too fast)



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A Dainty, Lovable Song—Suitable for Any Act

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CAN'T BE PRETTY, BUT CAN BE COMFORTABLE. ANSWER BOSS'D NAIR.

The Lyric has been leased by the Southern Pacific and will be re-modelled into a ticket office.

Most of the principals of the company, including Hilson and Franka comedians, will be retained for the opening of the new show in the Star theatre, and the chorus will be enlarged from 18 to about 30.

As far as the public is concerned, the thirty odd Jensen &amp; Von Herberg theatres throughout the Northwest have been conducted as usual since the strike against them was ordered July 3 by the unions desiring to force managers of Tacoma houses in which the firm owns stock to raise the pay of operators 40 cents an hour.

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Frank Lacey, manager of the Majestic, has signed a contract with the Blackhawk Motion Picture Producing Co. as an actor.

Marjorie Ransome, who stars in "The Fortune Teller" at the People's theatre this week, is a familiar character in Portland. Fifteen years ago she was leading women at the Lyric in Portland.

ROCHESTER, N. Y.

By L. B. Skelington.  
LYRIC N. Y.—Manhattan Players in "The Money Husband."TEMPLE—Vaughan (later in "Which One Shall I Marry?")  
FAMILY—Musical comedy stock.  
PAYN—"Tired From Yale," CHS  
Clark, Swamp and Swamp, Campbell and Bell, the Whalens, Dolly and Calamus, Tessa Anki in "The Breath of the Gods," film feature.  
VICTORIA—Pop Vaudeville.

Considerable speculation is going on as to what may happen to the "Glorious" which last year was known as the Columbia and toured National highways until it blew up. Later a truck carrying it dragged along painfully.

Unusually cool weather has given the theatre a considerable boost over what is usually a dull period.

A number of local exhibitors have been unnoticable since the expo-

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of last week by the exchange managers, in which they had to "team up."

The Hochster Exposition is to be held from Sept. 5 to 11, and it is expected that it will be at least up to the standard of the past.

Fire in the Liberty, Canadaigua,

E. Galli & Bro.  
General Photo-  
graphers and  
Managers and  
Producers  
of the Liberty  
Theatre  
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715 Canal Street

destroyed a valuable film "In Old Kentucky." The fire occurred about 7:00 in the evening, and the extraordinary part of it is that nothing but the film was burned. The film is said to have caught fire from the operating machine. The fire was entirely confined to the operating room, and the audience was ushered out without a panic. The

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fire department was seen on the scene and used chemicals in subduing the blaze.

**SYRACUSE, N. Y.**  
By Chester S. Bahr.  
EMPIRE—Final week of Keith-erbrook Players, "On the Hiring Line," 16th week of the Knickerbocker at the Empire. Understood that the company will return next spring.

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WESTING, Response Aug. 13  
with Guss Hiss a Minuteman  
B. F. KEITH, Vaudeville  
PASTABLE—Response Aug. 23  
with technique  
TEMPLE—Vaudeville  
STEARNS—First half, "The Drop"  
Purple  
RUELL, First half, "The Or-  
phans"  
CHERENT—All the week,  
played a "Woman Tell"  
TOP—First part, "A Desperate  
Hero" Army recruiting propaganda  
was linked with the advertising of



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(Opp. Waldorf)

this film here. Posters screaming "You don't need to be 'A Desperate Hero' to enlist in the Army" were used effectively.

Max Volan, professional dancer, of this city, sprang into the ranks of the heroes at Alexandria Bay

**MINERS MAKE-UP**

Est. Henry C. Miner, Inc.

when he plunged into the St. Lawrence to rescue L. A. C. Clifton of New York, a guest at the Thousand Island House. Clifton was swimming, ventured beyond his depth and was sinking. Volan, fully dressed, dived from the dock and hauled the man to shore. The New Yorker rallied.

Best Ward Trunk has been elected

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Big Bargains. Have been used. Also a few second hand trunks and other Wardrobe Trunks, \$10 and \$15. A few extra large Wardrobe Trunks. Also old Taylor and Hat Trunks. Parlor Floor, 25 West 31st Street, New York City.

ed delegate to the Federation of Labor convention by local No. 54, I. A. S. E. Hinghamton. The convention will be held in that city Aug. 24.

The Empire State Shows are playing Watertown this week for the benefit of the Watertown Hospital there. "Happy Jack" Eckert, said to be the fattest man in the world.

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one of the attractions of the carnival gave the Watertown folks a shock Monday when he dined on six spring chickens.

William Delaney, looking man-

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Tel.: GARDEN 2272-2273. MARTIN A. GRAHAM, Manager.

ager of the Keith Vaudeville Exchange, and Ray H. Leman of the National Vaudeville Circuit were in Elmira late last week to inspect the newly remodeled Majestic there. Delaney has booked the Majestic for 11 years. From Elmira the two Yorkers hit the trail to Buffalo.

Funeral services were held Friday for Ambrose N. Farmer, 86, of Fulton, who in his early life was widely known as Billy Norwood, a minstrel and actor. Mr. Farmer retired from the stage to enter business in Fulton 40 years ago. He

West death by drowning at Fulton

The Colonial, U.S.A. will reopen Aug. 12-13 with Al Fields. Minnie, Florida for seasons past has opened the season at the old Long-brook here, but that house, now designated the Gaiety, will not be ready for the Florida date. Aug. 14 the Colonial will inaugurate Keith vaudeville and pictures. Both

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houses are in the Winter & Vincent chain, the Lumber being taken over during the summer. The Gaiety will have Columbia Wheel shows the last half of the week, splitting with the Hestable in Syracuse. For the first half road attractions will be scheduled.

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wielded his director's baton at the Strand theatre for the last time Saturday night, covering his connection with the Strand orchestra after four years in the leader's chair. Prof. Riemer, one of the best known of the professional theatrical musicians in the city, leaves this

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work for Los Angeles, Cal. where he will reside while continuing his musical studies in the West.

**VANCOUVER, B. C.**  
By H. P. Newberry.  
EMPIRE—"The Little Shop-herd of Hargain Row," stock... best good.  
ROYAL—"Overland Red."

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**COLUMBIA**—House showing pictures. This week, "Kismet" Musical comedy will resume in fall.  
**ORPHEUM**—Vaudeville  
**PANTAGES**—Vaudeville  
**REX**—"Out of the Storm" (film)  
**DOMINION**—"The Danes' Feet"  
**GLORIE**—"The Splendid Hat"

**COLONIAL**—"Jack Straw"  
**MAPLE LEAF**—"Nurse Marjorie"  
**BROADWAY**—"Why Change Your Wife?" At Royal two weeks ago

This week there are four pictures showing which are produced by Paramount, one by Hearst, one by First National, one by Goldwyn and one by Universal.

Comedians, who present a closed & nine weeks' engagement.  
**IMPERIAL**—"Closed"  
**ORPHEUM**—"Closed"  
**PANTAGES**—Vaudeville  
**REX**—"Tom Mix in 'Hot Boats'"  
**DOMINION**—"Dorothy" (film)  
**GLORIE**—"The Splendid Hat"

**EMPIRE**—"The 39th and the 40th" Players in "Why Marry?" which was excellently staged and drew capacity business. The leading male role was in the hands of Robert Lawrence, while others handling principal parts were Edie Lawrence, Daisy IFava, Al T. Lane, Richard Fraser, Evelyn Hambley and Walter Siegfried.  
**AVENUE**—"Dark"  
**ROYAL**—"Girl of the Sea" This film was shown at the Maple Leaf Theatre last week.  
**COLUMBIA**—"Dark. Announced to resume in the fall with Kelly's

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**"THE DEVIL'S PASS KEY"**  
 That's Thirteenth Broadway  
 REVIEW — SCENE — STYL  
 And other things and some things  
 CAPITOL ORCHESTRA 4th St.

**MARK STRAND**  
 "A National Institution"  
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**ANNETTE KELLERMAN**  
 IN  
**"WHAT WOMEN LOVE"**  
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**FRANK BACON in**  
**LIGHTNIN'**  
**GAITY** Broadway & 42nd St. Even. 8:30  
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 Evenings at 8:15  
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**LAST WEEK**  
**THE**  
**ED WYNN CARNIVAL**  
 (1st Edition)  
 With ED WYNN, "The Perfect Fool"  
 LAUGHTER—MUSIC—DANCE—ACTING

John Drinkwater's  
**ABRAHAM LINCOLN**  
 Presented by WM. HARRIS, Jr.  
**CORT THEATRE**  
 West 42d Street  
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**GLOBE** West 42d St. Even. 8:30  
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**GEORGE WHITE'S**  
**SCANDALS OF 1920**  
 With ANN PENNINGTON

**A WHIRLING CAST OF FAVORITES**  
**Knickerbocker** Broadway & 13th St.  
 Even. 8:15. Mat. Wed. & Sat. 2:30  
**VICTOR HERBERT'S New Musical Comedy**  
 Presented by GEORGE W. LEBERSON  
**PRODUCING CO.**  
**THE GIRL IN THE SPOTLIGHT**  
 "The Girl in the Spotlight" —  
 The World

(Continued from Page 12)  
 hardly complete when the show was brought to Broadway, and it was said that about two weeks more were really needed before opening it in New York. Thursday evening the performance was smooth, the main defect being a slow second act.  
 It will, however, be hard to supply the second act with the speed and punch of the first section where most of the laughs and bright lines are placed. The playing, personal credit for the first act easily fell to Lulu McConnell, long a vaudeville star. Some of the laughs were aided by the failing of Grant Simpson (her partner in vaudeville), but for the most part Miss McConnell "ate up" her role of Madge Merrill, a character of the Privity. She started the show with a rush, the laughs coming in quick succession, only to be interrupted by her song, "Mary, Queen of Scots," which drew three encores and almost held up the show. One of her best laughs came with the line "As long as I have my laughing eyes and my Equity contract, to hell with any stage manager." From the attention she drew Miss McConnell will probably stand in line for other musical comedy offers.  
 The play started in the smart, smart scene, one of four chorus girl friends, all of the "Hitz Girl" show, having sub-leased it from a super-intendant without the knowledge of the bachelor owner, William Pembroke (Charles Farrell). Because of that the rest was very modest, and Barbara (Eleanor Griffith), who had the apartment, reused the suspicions of her pals as to "who her friend is." Pembroke suddenly returns to town, and he falls in love with Barbara, calling in his doctor friend (Andrew Tombes) to prove that he is ill and just must hang around the place. The theatre scenes, the objection of a rich aunt to the match, the frequent visits of Barbara's friends provide the story with life enough until the final scene reverts. This has the entire company in the apartment, all the "Hitz Girl" company having come to greet the bride and groom. The curtain sees the ceiling "fly" and the set blazes the two curtains rolling off to the wings, each carrying half the assembled company.  
 Mr. Farrell is starred, and he supplied a likeable lover, with two blades well fitted to his voice. One

  
**OSWALD**  
**WOODSIDE KENNELS**  
 WOODSIDE, L. I.

**ROXY LA ROCCA**  
**WIZARD OF THE HARP**

**EDDIE McCARTHY**  
 AND  
**LILLIAN STERNARD**  
 In "TWO BEDS"  
 Direction FRANK EVANS

**DAN CLANCY**  
 A Revelation in  
 Ventriloquism  
 Direction SIMON AGENCY

was "When I Found You" and the other "My Heart, Your Heart, Sweetheart," a number added and not programmed. Miss Griffith is an exceptionally pretty girl, with a pleasant though not exceptional voice. Florence Webber had the most numbers to handle among the women. She fared best with "Pretty Ming Toy." Ardelle Claves brought her violin into the action, though her voice scored better than her playing.  
 The scene changes permitted specially dancers appearing in "one" and also in the revue scenes, most of the dancing coming toward the close. Cunningham and Clements went for a bit with "The Phantom Waltz," the couple being in Colonial dress. Miss Bonnell and Ruth Hale worked individually as the dancers. Both danced with Donald Kerr, who appeared near the close. He led "Bumby Bumbushay," which found the choristers in the most spectacular costumes of the evening, and then scored an excellent impression with his dancing. His routine with one of the dancers was similar to that done by Kerr when teamed with Miss Weston, but without the speed. The dancing figured as the punch of the second act.  
 Tombes is the featured player to Farrell. His best comedy work came in the second act; in fact, in that section it was practically all his, and he drew laughter. Had it been arranged for him for a bit with Miss McConnell, the result would have been interesting. One of Tombes' best numbers was a hypnotic bit with Farrell and Miss Griffith.  
 Edmund Rosenberg and Richard C. Rodger wrote the score, the program crediting each number individually, though the style of Rosenberg could easily be detected. One of his numbers was unmistakably familiar. Lawrence M. Hart and Alex Gerber contributed the lyrics. One of their brightest was a lyric for the choristers sung in "one" during a scene shift. It was called "Thirty-five Dollars a Week." Choristers these days on Broadway rate a better envelope on Saturdays, however. Ned Wayburn, who re-staged the piece after the Boston opening, again showed his skill as a director.  
 Without being a big show, "Four Little Hitz Girl" has novelty and comedy, two of the most valuable adjuncts of a musical attraction. It stands a very good chance of putting up a siffy Broadway run.

**ARTISTS' BOEREM**  
 Wetts, Wash.  
 Dear Sir:—  
 I am playing in the SWIFT STOCK COMPANY here. The FOOTLIGHTS are BROKEN and for the past week I have worked in a SNOT.  
 Shall I give in my NOTICE?  
**Mac Floppe**  
 ANSWER  
 What are you kicking about, NOAH had to put up with a FLOOD for forty days and nights.

**FRED ALLEN**  
**PANTAGES TIME**  
 Direction, MARK LEVY

**VACATION TIME**  
**GAYNELL ; MACK**  
 The SKETCH  
 We followed  
 They HOOTED  
 HISSED and HOLLERED  
 But the AUDIENCE  
 We didn't BLAME  
 Right after  
 Our FIRST NUMBER  
 The AUDIENCE  
 Made a BLUNDER  
 THEY started to  
 HISS the SKETCH again.  
**COOK and OATMAN**  
 LOEW TIME  
 Direction MARK LEVY

**LEONARD and HALEY**  
 IN  
**"THE WRONG HAT"**  
 An act that attracts—Always busy.  
 Direction EAGLE & GOLDSMITH

**THE FAYNES**  
 Direction, Hughes & Manwaring

**THE CHARM SCHOOL.**  
 Austin Brown..... Sam Hardy  
 David Markham..... Ivan Thomas  
 George Boyd..... James Graham  
 Jim Simpson..... Neil Martin  
 Tom Simpson..... Hugo Farley  
 Homer Jones..... Ruddy Holmes  
 Elmer Bonnell..... Marie Carroll  
 Ned Ray..... Margaret Lins  
 Leo Corle..... Maida Brown  
 Billy Boyd..... Myra Daly  
 Mabel Douglas..... Florence McGuire  
 Ethel Spelman..... Carolyn Arnold  
 Alva Morgan..... Theodore Lathrop  
 Lillian Starnes..... Frances McLaughle  
 Madge Kent..... Mary Reed  
 Charlotte Gray..... Camilla Lyon  
 Helen..... Constance McLoughlin

Whatever the success or non-success, or any degree of either, that will be attained by "The Charm School," produced at the Hitz Monday evening, the variety type

**NIOBE**  
 Week, August 9. Loew's Dayton Dayton, Ohio.  
 Week, August 16. Loew's Liberty Cleveland, Ohio.  
 Week, August 23. Loew's Ligonier Pittsburgh, Pa.  
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 Special Spectacular Scenery

**KYRA**  
 "Passing Show 1919"  
**LAWTON**  
 "The Man From Jugglesonia"  
 Gallipering over the Orpheum Circuit  
 Direction, AARON KESSLER

Opening Next Week (Aug. 9), LOEW'S AMERICAN and  
**GREELEY SQUARE, New York**  
**THORNTON SISTERS**  
 Direction MANDEL & ROSE New York City  
**HARRY J. CONLEY**  
 with NAOMI RAY  
 in "RICE AND OLD SHOES"  
 By GRACE RYAN  
 Direction ROSE & CURTIS

**The Original AZIMAS BROTHERS**  
 In their spectacular outdoor aerial display, "THE WHIRLING PROPELLERS." After the close of the current fair season will enter the variety field. The turn will consume two minutes of acrobatics in "one," and five minutes of the whirling act. Illustrated, full stage.  
 (CLOWNS? YES)  
 Direction, H. B. BURTON, Palace Theatre Building, New York.

will at once perceive how much better it would be as a musical comedy instead of a straight comedy. The piece is based upon a serial story by Alice Buer Miller, which ran in the "Saturday Evening Post," and was made into a stage version by Robert Milton, who stands sponsor for its production.  
 A dashing automobile salesman is sold heir to his aunt's estate which consists of a girls' boarding school. He decides to run it himself, and takes to the establishment his cronies, a law student, an auditor and a pair of youthful twins who are professed in the art of tangoing and ukulele playing. Can't you see the installation of these five men in "professors" in a female school? Yet in the comedy there is no dancing or other evidences of specialties.  
 As a straight comedy "The Charm School" is mildly diverting, mainly through the employment of a generally good cast of players, yet the biggest hits are scored by two players who are not the principal characters. The strongest hit was registered Monday night by Minnie Dupree, as a washed-out, middle-aged, timid little secretary to the principal, who, among others, fails in love with the new owner of the establishment. Her characterization is so sincere, so genuine and so legitimate that it can safely be set down as one of the best pieces of acting seen in New York in many a day. The other is by James Gleason as the accountant, a bald head

  
 Pauline Brown  
 Perkins  
**MERCEDES**  
 AMERICAN MASTER SHOWMAN  
 DOUBLED UNTIL 1931  
 Address  
 PRINCE CLUB NEW YORK CITY

**SPENCER and ROSE**  
 "What Do You Think From This"  
 Always Working  
 Boss, CHAS. FITZPATRICK  
**VERNON STILES**  
 Formerly of Metropolitan and Chicago  
 Grand Opera Companies  
 New Touring Vaudeville  
 Direction MAX HAYES

ed but youthful man whose love is unrequited. Gleason is possessed of an exceptional amount of action. Sam Hardy, as the auto purveyor, is mignon. A performer of known merit, he doesn't seem to quite fit into the part. He isn't at all bad, but not altogether satisfactory. Marie Carroll is more than acceptable in a regulation ingenue, and Hapley Holmes, who can always be counted on to deliver, has too small a part to mark up any score of consequence.  
 The staging and production is careful and painstaking, and in good taste, and there is an idea back of the story, to wit: that parents send their children to boarding school to keep them from learning the wrong things as long as possible while the old people run the world. The piece has good picture possibilities, but converted into a musical comedy it's a clunk.  
 Job.

**CLARK'S IS REHEARSING.**  
 The Shuberts have placed in rehearsal Eddie Clark's piece "The Girl in the Private Room."  
 An English comedian, Charles Lilburn, walked from London to Glasgow to avoid paying what he considered excessive carfare. Lilburn carried his props in a wheelbarrow and secured much publicity en route.

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**TO ALL SINGING ACTS**  
 NEW UNPUBLISHED SONG MATERIAL  
 KAUFMAN, BARKUS, BARKUS, BARKUS

**BEAUMONT SCENERY DE LUXE**  
 Opp. N. V. A. Club House



## THE MUTINY OF THE ELISABETH

John Pike..... Mitchell Lewis  
 Margaret Wynn..... Helen Ferguson  
 Joseph McNamee..... Noah J. Berry, Jr.  
 Rick Somers..... Charles Ferguson  
 Joseph J. Lewis..... The Rat  
 William V. Wong  
 Prime Robinson..... Sidney D'Albano  
 Capt. Richmond..... Norval MacGregor  
 James West..... J. D. Mackay

Metropolis has one of the sensational releases of the season in the distinguished adaptation of Jack London's stirring story of the sea, "The Mutiny of the Elisabeth." It is a J. R. Murnighan, Inc. production, directed by Edward G. Seligman, and the distribution is in the hands of Metro.

The "all-star" cast is headed by Mitchell Lewis, who specializes in roles of brave men who culminate with the roughest kind of bare knuckle and knife fights. In this one he endeavors to go one better than any which he has heretofore participated in—and has probably succeeded. The mutiny fight on board the deck of the ship "Elisabeth" during a storm is a picture for pictures—rough and tumble, free for all scrapping. It fairly lifts you out of your comfortable seat at the Capitol, where the feature is on view this week.

Lewis is a successful star in this branch of character acting, and loses himself credit in this picture as the good-hearted, loyal mate of the "Elisabeth." It is, therefore, no disparagement of his artistry to hold down that Noah Berry, as Mollie, the heavy, far outshines him. Mr. Berry has a string of character roles to his credit in the pictures—probably as long as a small town telephone list, and it seems about time that someone picked him out for a star. Just because he has identified himself as a delineator of heavy is no reason why he couldn't play character leads. True, he's not dashing handsome of nature, but, for that matter, neither is Lewis. Maybe he's a bad business man and doesn't know how to "sell" himself to the best advantage. They do say that to be a successful star in the show business one must be 75 per cent. business man and 25 per cent. artist, and here is probably some truth in this allegation.

The story, like most of Jack London's, is of the virile, violent sort. Capt. Mollie, some 30 years before he story opens (and which is shown in a cut-back) has picked up a boy on the docks at San Francisco and taken him to sea as a cabin boy. The urchin grows to manhood and to the post of mate in board the "Elisabeth." The captain's step-son, Mollie, is in sight and in the voice kills Mollie. The latter dies, leaving the mate to his son, who fears the sea, and appoints John Pike, the sturdy cabin boy, now grown to urged manhood, to look after the ship. Pike loves Margaret, daughter of Mollie Wynn. The girl accuses her father on his man, Pike, and young Dick Mollie also loves the girl and she him. This forces Pike in the position of chum between loyalty to his dead confederate and his own heart's desire. He sacrifices himself and delivers the boy out of the clutches of calaret vampires to the arms of the girl, in the end giving up his life to save the vessel from falling into the clutches of the step-son, who has broken jail and tipped as mate, disguised with a card that would deceive anybody. Another evidence of Berry's artistry.

The boy Dick, played by Cannon, is also a fine piece of acting, but of the juvenile sort, standing out also in the cast of exceptional merit is William Wong in the part of "The Rat."

The whole production is vividly realistic.

## UNDER CRIMSON SKIES

Someone—oh, anyone—please tell what Carl Laemmle is trying to get away with at the Astor, besides the four-hour announcement on the screen of "Carl Laemmle presents—"

Monday night there was an orchestra apparently from one of the iron steamboats, which provided music. There was not a program in the house, and the ushers took it in ill temper to be asked for one. For the rest of your \$1.10 you got a release of Chaplin's "Shoulder Arms" and the new Universal film in six reels, "Under Crimson Skies." Variety wasn't invited to sit in by Mr. Laemmle, and its reviewer suffered poignantly when he gave the box office man \$2.50.

There were a lot of people in the half audience no handsomer, nor more fair-minded nor better behaved than the Variety reviewer, and approximately none of them stopped at the box office at all.

"Under Crimson Skies" was discussed as a photoplay of fine direction and considerable scenic beauty utterly inappreciated on a typical Universal story. It had plenty of

action, but the whole thing was made preposterous by forcing a stalwart hero to be absurd to the last degree. Mollie Mollie was the hero, and the story made him a thoroughgoing fool.

The villain was a filibuster conducting a career of arms to South American revolutionists. He took along his wife and five-year-old daughter, and beat both up several times in the cabin, besides leading a mutiny of the crew. Still the hero permitted himself to be sentenced to five years in a South American prison. The American Consul in Puerto Cortes pronounced the sentence, by the way. And he did all this—because he did—because he couldn't bear to expose the filibuster and "disgrace his wife and child," as one of the titles naively put it. If this is a sample of American film quality, for any sake, let's see some of those made in England that they may are so bad.

The whole story turned on this circumstance. It was so vital it killed all that an intelligent director could do subsequently to make a good picture. Rex Ingram was the director and got almost as big screen type as Mr. Laemmle. There were lots of stirring battle scenes and a gripping two-man fight in the wash of the tumbling breakers on a tropical beach. There was a scene in the establishment of an outlaw surrounded by a harem that was fairly spicy and well done, and above all the water stuff was excellent, occasionally.

The whole thing was meant to be so serious, and it was so childish the effect was intrinsically. The best two scenes were two distant shots of a three-masted schooner queering it across the water with all sails drawing. The Universal scenario writer couldn't spoil this with fool scenes.

There was also a series of storm scenes, very tricky managed with the clipper dipping her rails under tons of water. These shots were, of course, done in calm weather, for everything but the decks are blotted out in the dark. Still it was a realistic storm and had a thrill to it. This was before the hero made a fool of himself, too, and the story had been wrecked.

## HAIRPINS

Marcel Bonhomme.....Mild Bennett  
 Rex Robinson.....John Moore  
 Rick Somers.....William C. Cullen  
 Rick Somers.....Margaret Livingston  
 Rick Somers.....Grace Moore  
 Rick Somers.....Al Burt  
 Rick Somers.....Aggie Herring

C. Gardner Sullivan, who can always be depended upon to deliver something out of the ordinary in the way of stories and scenarios, has succeeded well on the latter angle, but not so well on the former. The theme, while neither trite nor hackneyed, is familiar both in fiction and in the flicker art. It is that of the old-fashioned girl, the modern Cinderella, neglecting her personal appearance in favor of the kitchen, with the result friend husband looks to another woman for relief of his aesthetic senses. In due course of time the fact that she is being neglected for no other reason than that she's old fashioned and slovenly is brought forcibly to the heroine's senses with the result she does a "flapper," a little vamping on her own account, and gives hub the "ha-ha" until the last hundred feet of film, when the little tiffs and differences are explained for the climax fadeout.

This is a Thomas H. Ince production (P. P. I.), and if memory serves right only about six months ago the Famous Players released an Irene Castle feature which dealt with about the identical theme, possibly in a new light, but similar in general import. So that as it may, this feature cannot miss. It is human stuff, and the discomfiture of the husband when he discovered the sporting proclivities of his wife to be other than the indoor sport affair he suspected, seemed to tickle the risibilities of the Rialto audience, where this picture was exhibited. Possibly the success of Miss Castle's vehicle is also responsible for this to a certain extent.

Its development is compelling and honest should be shared evenly all around between the author, Director Fred Niblo, the star, Mild Bennett (Mrs. Niblo), and the supporting cast, among whom Matt Moore as the husband should not be forgotten. Nor should Grace Moore, in the role of Mrs. Harry Kent, a sporty widow of the stagey "vamp school," and Margaret Livingston, a soothing miss, as Effie Wainwright, be submerged without individual mention as in their just due.

It's human interest stuff brought out with just that dash of "society" look to hold the fans wide-mouthed with interest.

## THE JACK-KNIFE MAN

Peter Lynn.....Fred Turner  
 Rick Somers.....Harry Todd  
 Rick Somers.....Bobby Kell  
 Rick Somers.....Walter Burke  
 Rick Somers.....Lillian Langdon  
 Rick Somers.....James Corrigan  
 Rick Somers.....Charles McQuinn  
 Rick Somers.....Charles Arling  
 Rick Somers.....Mrs. Montgomery

The pictorialization of Elsie Parker Butler's story, "The Jack-Knife Man," is one of those tales that you take extreme delight in reading, but which, somehow, isn't quite the same when visualized. The affection of an old man for a child is a beautiful theme—for a brief spell,

but when it occupies an entire five reels it is a bit too much on the same key and grows monotonous.

"The Jack-Knife Man" is a King Vidor production, released by First National. It is admirably done by a clever cast, in which each individual player stood out in his or her particular role, but most of the footage is taken up with the antics of two carded men with a child of perhaps six. This reviewer was accompanied by half a dozen friends and relatives, and asked their opinions of the picture, without directing their views in the slightest degree. In addition, he listened to the comments of other spectators. The consensus of opinion was: "It's very nice, but—oh, I don't know." In other words, it failed to satisfy.

To the reviewer the outstanding bit of an exceptional cast was the role of Lisa Mordin as depicted by Claire McDowell. The smallest role of the principals, the few scenes she was in are vivid and harrowing human. The name part is well done by Fred Turner, while Harry Todd sets him a smart pace for stellar honors. The child is also delightfully enacted by Bobby Kell.

"The Jack-Knife Man" is a very good feature, but—

## POINT OF VIEW

Alan Crosland directed this superb production starring Elaine Hammerstein. The piece is adapted by Edward Montagne from Edith Little's play. From the cast line-up it looks like an all-Thorncroft affair. It is.

The name itself sounds as high priced as the family was originally until a turn of the Wall Street tide reduced the family fortune to the extent it becomes necessary for the Thorncrofts to let out one of the rooms of their modest apartment. Due allowances for the spirit of the

play have to be made all along. Our hero takes the room and eventually the heroine for himself. We are first introduced to David Baldwin as the victim of a taxi bandit, who has rung up a \$45 fare on him on a wild goose chase of the "best hotel in New York." Some shots of this thriving burg will prove interesting to local audiences, and any one who knows the town indicates our hero is finally let off at the Hotel Netherlands (free adv.), opposite Central Park at 59th street. When the chauffeur-pirate also obligingly keeps the change from the \$100 bill tendered him while Baldwin is detained in a controversy with the bellhop, the hero gives chase through the park on a traffic cop's horse and catches the caddy.

The yarn is average stuff and fairly obvious, although on the whole it shapes up into an acceptable program feature. The couple marry, although the star imagines herself in love with another. The reason for this doubtful marriage is to replenish the family coffers for the purpose of extending the musical education of Lawrence Thorncroft, who, in the affluent days, deemed a gentleman's sole worries to be about art and music. With the change in affairs he had to buckle down, but not to very astonishing results. The climax is arrived at by the suspicion on the part of the hero she marries him for his money. It ends happily by her avowal she has discovered she really loves him, etc., etc.

The support is adequate.

## THE VERY IDEA

"The Very Idea" introduces Taylor Holmes in a domestic comedy built along petite farcical lines. The story itself does not impress one as any great addition to Holmes' company for release by Metro.

string, but in his droll, whimsical character drawing and in the general spirit of the playing Holmes and Miss Vail, his leading woman, stand out as successors to Mr. and Mrs. Sidney Drew in a younger period of life.

They play the rich couple balking in only one desire, that of having a family. Making the best of the situation, they attempt to adopt a baby from an orphanage, but a friend, who is a fan on eugenics, dissuades them, and instead gets them to bring about the marriage of their parlor maid and chauffeur both fine, young, specimens of the race, financing them in a garage enterprise on condition that they permit their benefactors to adopt their first baby.

In order that it may seem to be their own offspring the couple disappear for an appropriate length of time, and then on a wire from the eugenic friend that all is well, return and claim the offspring of the chauffeur and maid. Only the maid won't give it up. They are forced to resort again to the orphanage, but being disinterested with the candidate, who turns out to be tough and ten years old, persuade the maid and chauffeur to adopt. As a final touch the unhappy wife whispers to the husband that they may not have to adopt a baby after all.

It was pretty delicate material to handle, but the young pair make it so cheerful and amusing a comedy that the play could not at any point be considered even spicy. During their year's rambles the hero and his wife have many astonishing experiences, all arising from the search for the perfect child. Holmes makes his part an approximation of Turkington's "Rider" in its whimsicality and odd humor. The film was made by the Taylor Holmes company for release by Metro.

## The Ninth Week Beats the First:

**T**HERE'S no stopping "Humoresque." Last week at the Criterion on Broadway the total admissions were 16,315!

And that in the ninth consecutive week of its showing! That breaks the opening week record—14,585!

All summer long, in the hottest weather, the long line has filed up to the box office, the patronage has steadily increased.

Hot weather can't stop it. Because it's made up of the stuff of life, with an appeal that can't be resisted. And it's going to break motion picture records the country over.

FAMOUS PLAYERS-LASKY CORPORATION

—PARENTS—

# "Humoresque"

Featuring ALMA RUBENS

Story by Fannie Hurst. Scenario by Frances Marion

Directed by Frank Borzage

COSMOPOLITAN PRODUCTIONS

A Paramount Picture



MITCHELL LEWIS

STANDING IN  
JACK LONDON STUDIOS  
FOR METRO.



## CROMELIN WARNS OF OVERSEAS FILM TRUST

### Fears to See Screen Controlled by Group.

Paul Cromelin, head of the Inter-Ocean, warned American producers against the possibilities of an international pool or working agreement of European film manufacturers, at a luncheon in the Hotel Astor Monday.

He commented upon the alleged agreement between the Italian film trust and the so-called Ufa, comprising the manufacturers of Germany, about which he said he knew nothing more than had been published in America. He assured his guests that during his eight months' journey in England and the Continent, from which he has just returned, he had heard no authoritative word to indicate that film makers of any other nations overseas contemplated a like joining of forces.

"I do believe," he added, "that any such combine would be a positive menace to the industry. It would restrict the enterprise of any independent producer and do incalculable injury to that freedom of thought and development which has done so much to put America in the first rank of the screen art."

"I am an opponent of any effort to have the ideas and aims of a free industry strained through the minds of any group of men, be it a small group as it is in Germany or a larger group such as the rumored combine of European manufacturers."

"The picture industry has grown to a place where it equals in its power, and under certain circumstances exceeds, the press. There are millions of unlettered people in the world who get an escape from the printed page. Such is the bulk of Russia. To such people the only medium of communicating an idea is by speech or vision. Think of disturbed Russia, where a struggle is going on for stabilized government. China with its illiterate hordes is becoming enlightened. The new republics of Central Europe are just trying to walk alone."

"Think, then, of the enormous power such a group of film men

would wield in directing the conceptions of these millions according to their own desires."

Mr. Cromelin said he had found the British producers the most active in seeking rehabilitation, although Belgium had made long steps toward regaining her position in the arts.

France was too occupied with the restoration work to do much for the next few years toward building new theatres or engaging in any other enterprise on a large scale.

The worst conditions he found in what was formerly German Austria. The various new free states grouped as Czecho-Slovakia had by their multiplicity of customs charges absolutely barred the import into that country of any materials, except as they were forced to allow relief supplies to pass through. Vienna was starving.

Mr. Cromelin added that the housing problem in England had prevented the further building of theatres, although the country could well support 2,000 theatres more.

## RUTLAND POOLS HOUSES.

### McKay Pays Boyle Bonus to Quit Daily Change.

Rutland, Vt., Aug. 4. By an arrangement entered into by the three men who control the picture situation in Rutland, Vt., the Grand and the Strand will be operated by T. W. McKay, and T. W. Boyle will desert showing daily films at the Playhouse, confining himself to feature pictures and road shows. Mr. Boyle, it is said, received a substantial bonus for his agreement.

Apparently it has been found that three houses cannot thrive there. Whether the consolidation will mean better or worse pictures, now that competition is removed, time will tell. For some time Rutland, because of the great competition, has had pretty much of all the best of screen art.

## BILLIE BURKE'S NEXT.

Paramount has selected "The Education of Elizabeth," a comedy by Ray Horniman, as the next screen vehicle for Billie Burke, following "The Frisky Mrs. Johnson."

The scenario will be written by Elmer Harris, and William Neill will direct.

## SEEKING PRETTY GIRLS.

### Ten of the Comeliest Wanted at State Fair.

Syracuse, N. Y., Aug. 4. Syracuse picture proprietors are taking an active part in the campaign started by the Mayor's Committee of the New York State Fair to select the ten prettiest girls of the city, because of the possible enrichment of the picture world through the finding of new beauties.

Every film house in the city is showing slides urging the young women of Syracuse to send their prettiest picture to the committee. Edgar Weill, manager of the Strand theatre, and a member of the committee, is in charge of this branch of the work. W. Dayton Wegert, manager of Keith's, is also working for the selection of Syracuse beauties with the view of enriching the stage.

## CLOSE BILLING

Loew's New York theatre put one over on Paramount this week. The New York is in the same building with the Criterion, where "Humoresque" is now in its fifth week, the fine daily and nightly extending to the southern entrance to the New York.

"Humoresque" is booked for the New York Sept. 5-6. The Loew management has a half-sheet in front of the house announcing its coming with a sign on it reading: "No advance in price."

## DINNER FOR CARLOS

Abraham Carlos, foreign manager for Fox, is due back in America next Monday after 18 months in Europe. Several film men have arranged a dinner to Carlos at the Astor, Aug. 17.

## WASHBURN PRODUCES ABROAD

London, Aug. 4. Bryant Washburn has arrived to produce at least one feature film in this country with a British cast supporting him.

## Salisbury's Second.

Monroe Salisbury's second independent starring vehicle is entitled "Titan of the Mountains," written by Sarah Waters.

## PICTURES TAKEN IN MINE

### Film Players Go Into Argo Mines Idaho Springs.

Denver, Aug. 4. The first underground picture ever achieved in Colorado was made this week when the players of Yellowstone Productions, Inc., working on "The Vanishing Strain" in Denver and at Evergreen, went two and one-half miles into the five-mile tunnel of the Argo mine at Idaho Springs and shot a number of scenes 2,500 feet below the surface of the earth.

The entire company, including directors and electricians, entered the mine on a flat car and set up their own illuminating plant. It was a week of ups and downs for the players since part of the time was spent in the park of the Red Rocks at Morrison, where some of the scenes were taken on an 800-foot precipice. Upon completion of "The Vanishing Strain" in two weeks, the Yellowstone company will begin work on "The Listening Man," by G. W. Ogden, which ran as a serial in the Argus.

Otto B. Thayer, director-general of the Art-O-Graf Film Company, and G. D. Woodward, vice-president of the Ore-Cut Film Corporation, are now in New York disposing of "Out of the Depths" and "The Black Sheep."

## FAETENHEUER MAKING FILMS.

Cleveland, Aug. 4. Film making is Max Faetenheuer's future. He is locating a studio here. Faetenheuer has resigned as musical director at the Euclid and announced his intention of turning out short-reel comedies.

## Unger Studying Conditions Abroad.

J. J. Unger of Triangle Films mailed for Europe Aug. 4 on the "Olympic." Mr. Unger will study European conditions in the picture business in the intervals of his film.

## Del Ruth Still with Fox.

Los Angeles, Aug. 4. Hampton Del Ruth has issued a denial of the statement he is no longer connected with the Fox productions. The producer is still supervisor of all Sunshine Comedies.

## NEWS OF THE FILM.

Jacob R. Glazer through Robert Spear, is suing Wilfred North to recover \$5,000 on a loan made to the defendant by Arthur Guy Empey. Empey's loan was for a period of three months, dating from July 3, 1918, originally amounting to \$1,000, \$2,000 of which was paid back. The balance was assigned the present plaintiff.

The Ritchey Lithographing Corporation secured judgment for \$5,950.45 against the Hallmark Picture Corporation last week on a \$5,995 draft suit.

Ruth Clifford has signed to star in a series of feature productions for the Frohman Amusement Corporation for two years. Miss Clifford has done both serial and feature work, but will confine herself to the latter phase, according to present plans.

Dorothy Dalton is at work on a picturization of E. Phillips Oppenheim's novel, "Jean of the Maracaibo," to be retitled "In Men's Eyes." William P. Carleton will play opposite the star.

Bert Lytell is at work on "The Misleading Lady" for Metro under George Terwilliger's direction.

Douglas MacLean has begun work on "When Johnny Comes Marching Home," by C. B. Davis. Jack Nelson is directing and Beatrice Hornham is doing the female lead.

Charles Maigne has signed a long-term contract with the F. F.-L. to produce a series of special features to be known as Charles Maigne Productions.

Shirley Mason is at work on a picturization of Israel Zangwill's play, "Morely Mary Ann," for Fox release. E. J. Le Saint is directing the production. He also adapted it for the screen.

F. F.-L. will release as a special during the fall Maurice Tourneur's picture version of J. Fenimore Cooper's "The Last of the Mohicans."

W. W. Hodgkinson will release next month a Louise Glannon special, "Love Madonnas," by C. Gardner Sullivan.

Herbert Blache started directing Alice Brady last week in "The New York Idea" from the play by Langdon Mitchell. Lowell Sherman will do the male lead.

# EVERY EXHIBITOR MUST SOON CHOOSE

*Either he will own a First National Franchise*

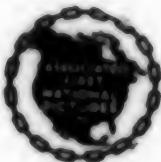
*or*

*He will compete with an exhibitor who does.*

Have you seen First National's

Fall Line-up of releases?

***There'll be a Franchise everywhere***



## FINE ARTS ASKS HALF MILLION IN DAMAGES

### Sues Equity, Alleging Breach of C. K. Young Contract.

As a result of the \$500,000 breach of contract suit begun in the Supreme Court by the Fine Arts Film Corporation against the Equity Pictures Corporation last week, the plaintiff secured an attachment for that amount on an order signed by Justice McFadden.

The suit alleges a violation of a contract executed July 1, 1919, whereby Herbert K. Somborn, president of the Equity Pictures Corporation, agreed to purchase the plaintiff's ten productions starting Clara Kimball Young at \$150,000 per negative, minus a deduction of the production costs, whatever they may amount to; the first picture ("Eyes of Youth") to be delivered by October of the same year and the others in the ratio of at least four per annum, production expenses to be disbursed by the purchaser in weekly amounts upon receipt of expense statements. In time Somborn assigned this contract to the Equity Pictures Corporation, which is named the defendant.

Robert M. Brownson, the treasurer of the plaintiff corporation, in his affidavits states they are suing on the ground of anticipatory breach of contract in that, after completing and delivering four pictures, and with the fifth now in production, they were notified via telegram on May 11 last that the Equity people would not finance the remaining five pictures contracted for until after the first of next year. In the meantime the defendant has disbursed the cost of production of the fifth picture up till July 3, but not the period thereafter. This action was been a fortnight later on July 14.

The \$500,000 is arrived at at the rate of \$150,000 per picture, minus a deduction of \$50,000 production cost for each.

Somborn when he signed the original contract paid \$51,500 down to cover the rights for three stories at the rate of \$25,000 for the picture rights to "Eyes of Youth," the stage success; \$5,000 for "Elevating a Husband" and \$5,500 for "The Soul of Rafael." The balance of \$16,000 for the costs of preparing these scripts for actual filming.

Under the terms of her contract with the Fine Arts Film Corporation the papers disclose that Clara Kimball Young, the star, was to receive two-thirds of the net profits for her share, plus all wardrobe disbursements.

## FRENCH FILMS INFERIOR.

### "La Vie" Writer Spurs Makers to Better Art.

Paris, July 27. In a recent issue of "La Vie" an article signed Figueron deals with the subject of the French picture industry with tact. The instrument is perfect in itself, but it now remains to be seen what the French can do with it. Because the public gave a warm welcome to this entertainment and the films presented during the infancy of the cinema, the manufacturers still seem to persist in issuing reels identical to the first attempts fearing to reduce the enthusiasm of the audiences.

The exhibitors have this fear and as they are the real customers the manufacturers avoid all innovations, obliging their writers and producers to work in the same old rut. Thus local people now follow the style of American films as at first seen in France, which were superior to those of the French makers and consequently had a big success. Thus they compel the French makers to remain in the same condition as at the debut, a sort of poor theatre for those of modest means.

## "OIL" IS LOVE AND LIFE

Supporting Arthur Guy Empey in "Oil," written by the star and which is the first of a series of comedy-dramas to appear as Guy Empey Productions, is a cast headed by Florence Evelyn Martin, who was Empey's leading woman in "The Undercurrent." The principal comedy roles were entrusted to Tompkins Haze and William Kville.

The primary purport of the tale "Oil" unfolds the love and life of a boy and a girl.

## FRANCE TRAINS FARMER.

### Offers Competition in Scientific Subjects for Growers.

Paris, July 21.

As already stated in Variety the French Secretary of Agriculture is opening a scientific competition for films suitable for use in rural districts under the control of the government officials, the object being to diffuse rational methods of cultivation and breeding, with modern appliances by means of movies. This competition will close Dec. 31, 1930, the jury meeting every two months to consider manuscripts or propositions submitted to the department during the preceding period.

The subjects particularly recommended for the education of the farmer cover the preservation of fruits and vegetables; drying and packing. The cultivation of fruit and vegetables, transport, and horticultural village; rural dwellings, mechanical appliances; films suitable for the devastated regions as concern these particulars. Farm

labor; improved machinery; substitutes for hand workers.

Fertilizing and care to be taken with various fertilizers (a film for each kind of fertilizer).

## TWAIN'S "YANKEE"

Los Angeles, Aug. 4.

Mark Twain's satirical story of the middle ages, "A Yankee in King Arthur's Court," is about to be put into production in a film version. Fox will produce it, with Emmett Flynn as director.

The cast will have Philo McCullough as the Yankee hero, Rosemary Theby will play Sandy and Charles Clary is to do King Arthur. Charles Gordon, whom critics have called the almost double of Charles Ray, will have the important part of Clarence.

## SIR WM. JURY ON IMPERATOR

London, Aug. 4.

Sir William Jury, the noted film distributor, has sailed for New York on the Imperator. He will remain in America for about a month.

## KREMER SUES SHENFIELD

### Charges Appropriation of \$2,000—Bank Named.

The Victor-Kremer Film Features, Inc., according to a complaint filed in the Supreme Court, is plaintiff in a \$2,000 suit against Jacob Shenfield and the Pacific Bank. The corporation charges the first named defendant with having collected the sum in litigation while in their employ and appropriated it. The Pacific Bank is involved by virtue of the fact that the money was deposited in a special account there, which the plaintiff has demanded, but been refused.

## IRENE RICH WINS FREEDOM.

Buffalo, Aug. 4.

Irene Rich, a picture actress, formerly of Buffalo, has obtained a divorce from Lieut. Col. Chas. G. Rich. The testimony adduced at the trial shows that Rich challenged Major George W. Hanner to a duel, accusing him of paying his wife too much attention.

## LOTTIE PICKFORD'S DIVORCE

Los Angeles, Aug. 4.

Lottie Pickford Rupp filed suit yesterday for divorce from Albert G. Rupp, said to be a New York stock broker. Her attorneys are Woolwine & Gotsler. Saturday their five-year-old daughter, Mary Charlotte Smith, mother of the three screen stars, Mary, Lottie and Jack Pickford, and her name legally changed from Rupp to Pickford, Rupp, who has been in Los Angeles for the past few weeks, was in court during the proceedings, but husband or wife did not speak. The complaint states desertion and non-support.

This is the second time Lottie has attempted to sever the bonds of matrimony. December 4, 1919, a suit was filed, alleging desertion only, but dropped before it came to trial.

Lottie Pickford, whose legal name is Mrs. Lottie Smith Rupp, and her husband have not lived together since previous to the birth of their daughter, five years ago.



Samuel Goldwyn  
Presents

## MADGE KENNEDY IN HELP YOURSELF

Adapted from the Famous Sat. Eve. Post Story

TRIMMED WITH RED

Wallace Irwin

HUGO BALLIN



# TURNING CROWDS AWAY AT THE CAPITOL THEATRE

*There was a girl on board.*

*the four-master & the second mate had marked her for his own.... When he led the bloodthirsty crew in an uprising to enthrone terror as law, John Pike, the first mate, was the only strong man to oppose him. Then, while a hurricane swept the decks in a wild fury*

*what happened?*



SEE

Jack  
LONDON'S

## The MUTINY of the ELSINORE

*& yield to the irresistible fascination of a stirring tale painted in bold strokes*

an ALL STAR CAST

Presented by  
C.E. SHURTLEFF, INC.

Adapted by  
A.S. LEVINO

Directed by  
EDWARD SLOMAN

M - E - T - R - O  
PICTURES CORPORATION

## LABORATORY MEN GO BACK TO WORK PENDING A COMPROMISE

**Issue of Strike Still Hangs in Balance—Trouble Over  
Refusal of Five Plants to Take Strikers Back.  
May Spread to Lockout.**

The strike of the Motion Picture Craftsmen, which started July 19, came to a halt Monday, following an agreement reached the preceding Saturday (July 17) between representatives of the laboratory workers' union and the National Association of the Motion Picture Industry. By the terms of the agreement, which is in the nature of a truce arranged to cover negotiations now going on between the laboratory workers and the National Association of the Motion Picture Industry, the Craftsmen agreed its members should go back to work pending the result of the negotiations.

According to the armistice the laboratory owners agreed there was to be no discrimination against any member of the Craftsmen's union who struck. The agreement was rather peculiarly worded. It stated any laboratory or film concern that had filled the place of a union member need not take back the striker in that particular job if the place had been filled in a satisfactory manner.

This clause gave the film concerns and laboratories an advantage and according to report considerable trouble arose during the early part of the week through several employing concerns claiming to have filled positions when such was not the case and refusing to take back strikers who had been active for the union. The concerns mentioned as having discriminated were Kessel, Fox, Pathé, Vitaphone and Republic.

Nothing definite had been settled as to the granting of any of the concessions asked by the Craftsmen up to the conference held Tuesday afternoon. Another conference was scheduled for Wednesday afternoon, but according to both sides a settlement is not looked for until the end of the week or later.

The M. P. Craftsmen were expected to have received the support of the Motion Picture Machine Operators' union, which, like the Craftsmen, is allied with the I. A. T. S. E. The Camera-men's union was also looked to to support the

Craftsmen, but failed to take any action.

The strike is not over, according to a statement made by a man in the councils of the I. A. According to the I. A. man, unless the Craftsmen receive a square deal from the laboratory owners and film concerns at the present conference the I. A. will order its picture operators' branch to refuse to handle non-union film in theatres and picture shows throughout the U. S. and Canada. It was pointed out to the I. A. man that the laboratory owners had practically gained a victory thus far in so much as the Craftsmen had stated two weeks ago they would not return to work unless their demands, which included a 25 per cent. wage increase and a trade seal privilege, were granted. The Craftsmen, giving in on this point and agreeing that the men go back to work, had been a direct reversal of its earlier stand in the matter was also called to the I. A. man's attention. His reply was the I. A. hoped to avoid trouble if possible and even if a big point had been yielded it would make no difference in the final outcome if the laboratory owners ultimately refused to grant the asked for concessions.

The big dispute is over the trade seal, it is understood. While neither side would confirm this, it was admitted by persons in touch with the situation. The laboratory owners are reported as willing to grant a substantial increase in the wage scale, it is reported, and are likewise willing to go half way at least on most of the 21 demands made by the union covering conditions of employment, but the National Association, it is understood, are a unit in refusing to grant the trade seal request.

The trade seal means that every inch of film made in a union laboratory would have to be perforated with the Craftsmen's insignia. In this way the union picture operators would be able to recognize the union product and if it was not on the film, according to an agreement entered into with the Crafts-

men several weeks ago, refuse to run such unstamped film in any theatre employing union operators.

About 25 per cent. of the strikers are still unemployed, the laboratory owners claiming to have filled their places. This condition has naturally resulted in a great deal of dissatisfaction among the unemployed Craftsmen.

"Shooting" in "Frisco.

San Francisco, Aug. 4.

Vernon Kays, heading a party of ten members of the Famous Players, arrived here last week to "shoot" pictures in the hotel lobbies and along the water front for a serial yet unnamed.

### FRENCH PICTURE NOTES.

Paris, July 29.

Guy Croswell Smith has secured the rights for France, Switzerland, Belgium and Holland for "The Return of Tarzan," which is being handled on the Continent by George Bowles.

Hugh Ford, producing manager of the Famous Players-Lasky, who has built the studios near London, was in Paris last week on his return from Switzerland, where he has been taking pictures in the Alps for a reel to be produced in England.

Mary Pickford, in a little speech in French at a luncheon here offered to her and Douglas Fairbanks prior to leaving, stated she would be back in Paris in October.

### WILLIAM VANDERLYN 'ART DIRECTOR

Hotel Hollywood

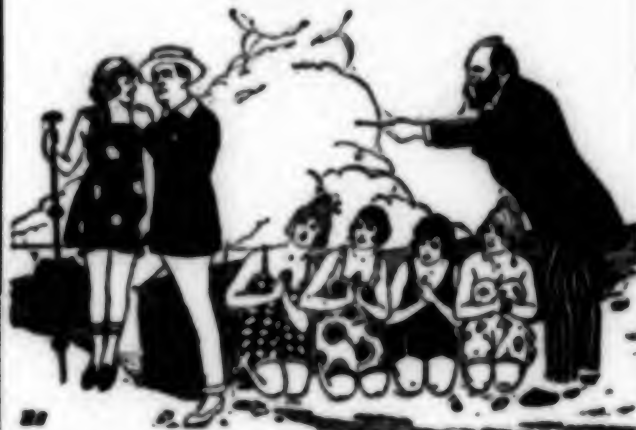
Hollywood, Cal.

### HOTEL HOLLYWOOD THE HENDEZVOUS OF THEATRICALS MEET



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

## "UP IN MARY'S ATTIC"



Leon Langfeld,  
Manager of the  
B. S. Moss Broadway  
Theatre, says:

"It drew the biggest crowds in the history of the Broadway Theatre.

"It took in more money at the box office the first week than any picture on record.

"It is truly the comedy sensation of the year and it should prove a big money maker for exhibitors everywhere."

FOR UNSOLD TERRITORY

FINE ART PICTURES, Inc.

1457 BROADWAY—Phone Bryant 9500

M. W. GARSSON, Pres. CHAS. SCHWERIN, Sales Mgr.



MITCHELL LEWIS

As he looked when a big offer was made him to appear in a big feature photo drama. With the Times Square look Lewis is getting a salary that would make some of his friends gasp, being featured by Metro in Jack London's stories. His Acting in "Daring Daylight" is bringing him hundreds of letters weekly from film fans praising his work.

## IN LONDON CHARLES GORDON

appeared in the following film features as the juvenile lead:

### LADY CLARE

The HOUSE on the MARSH

SEEKING A FORTUNE  
CASTLE OF DREAMS

### IN AMERICA

Played the lead with  
Bessie Love in

### BONNIE MAY

NOW playing in the  
all-star cast of Mark  
Twain's

## YANKEE AT KING ARTHURS COURT

PERMANENT ADDRESS

CHARLES GORDON

Hotel Hollywood

Hollywood, California



Friday, August 6, 1930

## MISSOURI DEPLORES PROJECT TO SCREEN JESSE JAMES' SON

Kansas City Editor Calls for Renewed Effort to Forbid by Law "Sublimation of Crime" in Pictures—Censor Question Involved.

Kansas City, Aug. 4. The announcement that Jesse E. James, son of the original Jesse James and a criminal lawyer of this city, had given up his law practice to embark in the motion picture field, was received with surprise and regret by many of his friends, who think he is making a great mistake in reviving almost forgotten incidents and happenings in the life of his father.

Under the heading "Jesse James in Pictures" the Kansas City "Journal," which has a wide circulation in this section of the west, says: "Sometime later it seemed bound to come. Jesse James, bandit and outlaw, whom Missouri has tried to forget, is to be resurrected and paraded into immortal glory via the films. Because of the obvious difficulties of securing the corporate presence of the original Jesse, the operators to the picture pleasure propose to do the next best—or at least most profitable—thing.

"The scheme to star Jesse James, Jr., as a sort of William B. Hart of banditry, is of considerable interest to the people of Missouri, and especially here in Kansas City, where the James boys got their start and near which one of them found his finish. It seems to be taken for granted that the public is not to be consulted in this proposition. That is typically characteristic of the James' method.

"James, Sr., seldom consulted the wisdom of his victims, and why should family tradition be violated?

"But Missouri has been living down the 'James boys' for nearly 50 years and had pretty well succeeded until this new outbreak. Of course 'young' Jesse conceives this as an opportunity to prove that his father and uncle were 'driven into banditry' by social and political oppression.

"The stage seems to hold an irresistible lure for the James. The father held them up and the son proposes to hold them down.

"There was a movement a year or so ago to prevent the showing of bandit pictures that glorify and sublimize crime. The need for such a measure is now more than evident. Jesse James, Jr., is a citizen of Kansas City, where he has grown up much respected by those who know him. But he is adding nothing to his reputation for good citizenship by lending himself to this previous piece of profiteering at the expense of truth and historical accuracy.

"He is not responsible for what his father did, but at least he should be willing to join in any sentiment that would wrap the generous cloak of forgetfulness about the memory of the outlaw days and do honor to his father by a course of rectitude and honor instead of attempting to exploit the family name in moving pictures for money.

"Whatever may have been the fine qualities of heart of Jesse James, Sr., he was not an example for the youth of this generation, and the son should be the first to realize it."

### REICHENBACH'S DENIAL

Disclaims Connection With Fake Suicide—Not Ordered to Appear.

New York, Aug. 2

Editor Variety: Please state I had no connection with any fake suicide stunt as credited to me in your last issue. Also state that I was not ordered to appear before the district attorney and that I only did so because I wanted to clear up the mess. I was not subpoenaed.

I was not engaged by Universal to handle any Japanese film, as you stated and was in no way associated with it.

Harry Reichenbach.

### Rowland Returning.

London, Aug. 4. Richard A. Rowland, president of Metro, sailed July 31 for home on the "Imperator."

## BOGUS FRENCH FRACS CALLED COUNTERFEITING

Five Men Concerned in Picture Production Held Under Bail at Los Angeles.

Los Angeles, Aug. 4. The four men recently arrested by United States Government Secret Service Agent George Hansen on account of counterfeiting charge of making bogus French francs to be used in a picture production being made at Universal City, have been held for the Federal Grand Jury by United States Commissioner Stephen Long.

At the hearing it developed that the Chief of the Secret Service Department, W. H. Moran, had recommended Agent Hansen for making the arrest and issued orders throughout the country for the seizure of any picture film showing the making or use of counterfeit money.

The defendants in the Federal Court were Erick Von Stroheim, director; Glebb de Vos, a designer for the film company; C. E. Riley, a member of an engraving firm, and Julius Gold, an etcher. All were ordered held on a \$1,000 bond pending action by the Federal Grand Jury.

Commissioner Long held that the law against counterfeit money applied to the use of currency bearing a "likeness or similitude" to actual money for use as "stage money."

The evidence offered was that the film company arranged for the printing of French franc notes, each of twenty, fifty, hundred and one thousand denomination, which money was to be used in a feature film production.

Assistant United States Attorney W. Fleet Palmer prosecuted the case before Commissioner Long. The defendants were represented by Lieb & Loeb.

## AUGUSTA, GA., BECKONS TO COAST INDUSTRY

City Boosters Offer to Build and Rent Studios.

The Chamber of Commerce of Augusta, Ga., is out to establish a film colony in that community and has sent a man to the coast to endeavor to persuade a number of prominent producers to establish themselves in the southern city.

Something like \$1,000,000 of local capital has been subscribed for the purchase of a 4,000-acre tract of land, on which will be erected a 500-room hotel, with 150 acres to be given over to a concrete built studio, with a scattering of bungalows on the style of those in California.

The idea is to rent space to producers as is done by the Brunton people on the coast. It is claimed Augusta can guarantee as many sunny days as Los Angeles. Negotiations are said to be on to bring the producers of the "Big Six" to the south for their picture-making.

### NEW CANADIAN PRODUCER.

Montreal, Can., Aug. 4. Consultations were held in Montreal this week between a well-known Canadian playwright with regard to the filming of two of his plays, both of which were done on the stage, and the men behind the project.

As yet the scheme is in its initial stages, but the thing has developed to the extent of engaging a director for the first feature, which will be a comedy picture.

### Down East for Late August.

B. W. Griffith has completed work on "Way Down East" and will exhibit it at the 44th Street theatre the last of this month.

## \$225,000 FOR EACH OF CLARA K. YOUNG FILMS

Pathe Exchange Guarantees Price to Fine Arts Co.

Fine Arts Film Corp., the producing company, headed by Clara Kimball Young, which cancelled its contract with Equity Pictures Corp., alleging breach of contract in connection with the financing of Fine Arts productions for Miss Young, has entered into a deal with the Associated Exhibitors to purchase its Clara Kimball Young releases on the basis of approximately \$225,000 per picture for world's rights.

It is understood the payments are guaranteed by Pathe Exchange, which distributes the Associated Exhibitors' releases, and that the contract further provides that when the Associated Exhibitors gets back its advances there is to be a further distribution of the gross on the percentage arrangement.

## FILM CRUSADE BEGUN BY N. Y. FIRE DEPT.

Authorities Charge Violation of Storage Rule.

On the charge of having violated Section 243-2, Chapter 10, of the city ordinances in "storing inflammable motion picture films in excess of 10,000 feet without proper containers," summonses to appear in the Municipal Court before Judge Harris last Monday were served on Fox, Select, Realart, World Film, De Gorma, Pathe and Detmold. Hearing was postponed for a fortnight. Manuel A. McGarrity, a fire inspector, swore to the formal complaint.

This is a prelude of the crusade the local fire department is waging against the picture concerns, the only reason the others in the business having escaped unscathed by the arm of the law being, no doubt, the fire marshals did not get around to them. To those who have been served this legal process hints strong of the general "clean up" crusades the city departments have to begin periodically.

In the meantime the picture people are arranging a get together meeting for the purpose of calling on the Mayor in an effort to revise the ordinance, which is obviously unfair. When the films are left exposed minus the tin can containers it is because of negligence of the picture exhibitor who returns his reels invariably minus the tin, which he either keeps for some other personal use or discards the minute he inserts the film in the projection machine. Then, too, it is argued, that if this ordinance is for the purpose of fire prevention, as it admittedly is, just as huge a conflagration can be started from five thousand feet of burning film as from any times greater that amount. The ordinance is deficient in this respect in that it accomplishes no tangible object.

As for the first cause, the picture producer or exchange man deems it unfair to be held responsible for the negligence of others.

### ANITA LOOS MENTIONED.

Movie Notable's Divorce Issue in Annulment Case.

Chicago, Aug. 4. Anita Loos, scenario writer and wife of John Emerson, was named in a suit for annulment filed in Minneapolis last week by Mrs. Thomas A. Pollina, against Frank Pollina, Jr., former husband of Miss Loos. In her complaint Mrs. Pollina alleges that she was married to Mr. Pollina in November, 1918, before Miss Loos' divorce from him took effect. Upon learning that the divorce did not become effective until May 1919, she brought suit to have her marriage declared invalid.

John Emerson and Miss Loos were married in Bayreuth, I. L.

### FILMING "SOPHIA."

Harry Raver has made arrangements for the right to film Anthony Hope's novel, "Sophia," which, it is claimed, has been published in 17 different languages and is now in its sixth American edition. The adaptation has been made by Agnes Fletcher Bain and Gerald Fontaine will direct.

## PENNSYLVANIA ISSUES NEW BUILDING RULES

Specifications for Any Place of Amusement Given Out by Commissioner of Labor at Harrisburg—Based on State Laws.

## SHEA TAKES CONTROL OF THE BUFFALO STAR

Famous Players Qui's House Under Compromise.

Buffalo, Aug. 4.

The Shea Amusement Co. has acquired control of the Star from Paramount-Artcraft, and the house will reopen Aug. 29, as Shea's Criterion.

The deal appears to be largely in the nature of a compromise, the Shea people assuming operation of the theatre but playing Paramount feature films exclusively. It is planned to run the larger features for several weeks—rather an innovation for Buffalo.

The move is another distinct step in giving the Shea interests the upper hand in the film situation here.

The announcement brings to mind the statement of Manager Franklin of Shea's Hipp made at the time Paramount acquired the Star to the effect that the picture people had approached Shea with a proposition to take over the house to be used for big feature runs, the Hipp to confine itself to smaller films. Franklin announced indignantly at the time the proposition had been rejected.

"Something to Think About" is scheduled for the Criterion's opening feature.

General Theatres Corporation this week acquired the Circle Theatre from the Morton Amusement Co. Possession will be taken at once with William West, formerly of the Regent, as manager.

## FILM THEATRES DOING LESS THAN YEAR AGO

Summer Takings Off and Few Sign Up Ahead.

The big film distributing concerns claim reports from their exchanges throughout the country indicate exhibitors are not doing as big a business this summer as last, and as a consequence the film renters are reluctant to sign up for next season at present.

The exhibitors are also of the general opinion that they will be able to secure pictures from the independent producers such as the "Big Four" and "Big Six," and as a consequence will not sign up early.

### SCHULBERG SUES "BIG 4."

The Action Follows United Artists' Greenhill Deal.

Directly following the signing of the contract with Morris Greenhill, of London, for foreign distribution of the release of the United Artists' "Big Four," an announced in last week's Variety, came the news that R. P. Schulberg has started suit against the United Artists for his commission on the claim he had acted as broker in the transaction.

### OPERATORS GET INCREASE.

Myracone, N. Y., Aug. 4. Myracone theatrical interests will undoubtedly meet the demands of the local theatrical picture operators and bill posters unions for \$10 per week wage increase, according to the opinions expressed by interested parties.

Some of the Myracone managers have pointed out to do otherwise would provoke a strike which would eventually be extended to all local theatrical unions.

The new demands of the three unions are not as severe as those presented recently by the Myracone Musicians' Union.

Harrisburg, Aug. 4.

Under the new specifications issued by Clifford B. Connelley, Commissioner of Labor and Industry of Pennsylvania, to architects and builders relating to the construction of places of amusement, but one step of eight inches rise can be permitted at entrances or exits. All other differences in elevation between the floor and ground levels must be overcome by inclines, and these cannot exceed one foot rise in 10 feet. The regulations are based on State laws and the regulations of the department and apply to all theatres, picture houses and amusement places generally or where scenery is used in a production.

If side and rear courts are necessary they cannot be less than five feet in width in the clear and they must lead to a street or alley. It is also provided that doors opening into the courts must be made to swing flush within the wall.

The minimum width of exits is five feet and the maximum six feet in the clear. They must have out-swinging, double doors and be equipped with approved panic locks. Colored illuminated "exit" signs must be placed at the doors. It is provided that aisles having seats on both sides must be not less than four feet in width and that wall aisles must be at least three feet, six inches wide, while cross aisles must be five feet wide. There cannot be more than six seats between any one seat and an aisle and not more than 14 seats between any two aisles. All seats must be 18 inches between the arms and 20 inches from back to back of rows. The rear seats must be at least five feet from the foyer wall and the front seats cannot be closer than 12 feet to a screen.

Picture booths must be constructed to conform with the picture act of 1919 and wiring must be done in accordance with the department's electrical code and the rules of the Underwriters' Association. The stage must be erected under the provisions of the fire and panic act of 1909 and galleries according to general requirements. In new buildings means of egress must be within the walls. Duplicate sets of plans must be filed with the Department of Labor and Industry when approval is asked for.

Specifications relating to exits are laid down so that theatres seating less than 251 persons shall, in addition to these requirements, have two five-foot exits in front and two of the same size in the rear. Theatres seating less than 101 and more than 250 shall have three five-foot exits in front and two six-foot exits in the rear. Those seating less than 1,001 and more than 500 shall have three five-foot exits in front and 20 inches additional for each 100 or fraction of 100 persons over 500, two six-foot exits in the rear and two five-foot exits placed one on each side of the theatre.

### "EARTHBOUND" AT ASTOR

Goldwyn Leases N. Y. and Chicago Houses for Showing.

Goldwyn has leased a New York and a Chicago legitimate theatre where pictures will open simultaneously Aug. 11, for independent runs. The theatres are for the first public showings of "Earthbound," the Grand King feature. The picture will be shown at the Astor, New York, and the Playhouse, Chicago. There will probably be a press showing the night before.

R. L. Rothaupt will make the stage presentation.

### ENGAGES DANCING EXPERT.

Maxine Morgan, the dance dancer, has been engaged as supervisory dancing expert for the Allan Holubar productions, and will have charge under Director Holubar of the big dancing arena which will be a part of the first Dorothy Dillinger feature, to be released through First National.

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CYCLONE  
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EAST

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GYPSY  
By  
NORA BAYES  
& S. SIMONS

HIAWATHA'S  
MELODY  
OF LOVE  
By  
BRYAN MEHLINGER  
& MEYER

YOUR EYES  
HAVE TOLD  
ME SO  
By BLAUFUSS, KAHN  
& VAN ALSTYNE

PEACHIE  
By  
YELLEN & GUMBLE

The  
JAPANESE  
SANDMAN  
(THE BALLAD BEAUTIFUL)  
TOLD BY  
RAYMOND B. EGAN  
SET TO MUSIC BY  
RICHARD A. WHITING

NOBODY  
TO  
LOVE  
By KAHN & MEYER

DON'T  
TAKE AWAY  
THOSE BLUES  
By  
McKIERNAN  
& SPENCER

LA  
VEEDA  
By  
ALDEN & VINCENT

I'LL BE  
WITH YOU  
WHEN THE  
CLOUDS ROLL BY  
MARCH BALLAD  
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THE THREE WHITE-  
KUHN'S

ALL BY  
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# VARIETY

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40 PAGES.

## KEITH CALLS GUS SUN UNFAIR

### WALL ST. STOCK SKIRMISH A DRAW FOR THE PRESENT

**Famous and Loew Rally—Shorts Quit—Loew "Pegged" Within Fraction of Cost to Underwriters.**

The situation in amusement stocks became somewhat clearer to work. Loew shares appeared to be "pegged" by some powerful interest within the narrow limits of 20 and 21 1/2, while Famous and Loew-Lasky, after touching a low of 55 for the current movement, within half a point of its closing low place its listing, rallied to a high on Wednesday of close 75. Nothing happened to curb it. So much for the surface developments. Behind the smoke screen of market manoeuvres these details stand out.

A corner in either of the big board games seems entirely unlikely and appears reasonably certain that the have passed their low for the time being for the reason that neither the street nor the officers of the companies have any present intention in depressing the price further. Solid, strong support has suddenly come into Loew when it came 20 and below. At least a short selling becomes costly to the interests.

The point upon which interest has just now is whether Wall Street will allow Loew stock to take upward course before the completion of the subscription rights which mature Aug. 25, or will hold a price close to the actual cost to the underwriters so that the underwriters will be called upon to pay over practically the entire \$200,000 and then open up a bull campaign to dispose of these new shares at a better price.

The best market opinion frankly says the view that the latter will eventuate and all the odds favor the view. Loew said "rights" beginning Monday, that is, the subscription rights are separated from the stock itself and the privilege of buying the stock to subscribe to the new stock is sold by itself. No transaction was recorded in the rights.

Though the nominal quotation of rights bid, I asked, was published, subscription rights to a stock at 25 which is purchasable in the market at 20 1/2 of course are worthless. In this connection it is remembered that Famous Players and Loew the preferred began at 25 and ended the day before they closed at 27 cents.

An analysis of developments here it plain that Wall Street sees nourishment in unnecessary further short selling, except where it seems imperative to hold Loew

within the underwriting price. The over-the-counter figure is \$22.25 a share. In case of under subscription the syndicate must take the loss over at that level, minus the (Continued on Page 14.)

### FILM BACKING SAID TO COME FROM KING

**Spanish Picture Men in London Seek Material—Will Use American Ideas.**

London, Aug. 11. A pair of Spanish picture magnates are here negotiating for talent and stories for the production of films on a mammoth scale in Spain. They are connected with the Reynard Co. of Barcelona and are reputed to be financed by King Alfonso.

It is understood they will incorporate a number of American ideas in their pictures.

### DIPPEL SELLING BONDS.

**Famous Impresario, 38 and Broke, Now Believer.**

Chicago, Aug. 11. Andreas Dippel, former director general of the Chicago Grand Opera Co., later national producer of light opera, recently promoter here of a weird and disastrous freak combination of opera and pictures, is reported in financial distress and is selling bonds for a brokerage firm.

As a result of his trials during the Auditorium enterprise, Mr. Dippel suffered a nervous set-back and for weeks was ill. He intends to give himself a benefit in the fall and has asked Caruso, Bonini and other opera stars to appear.

### LOCKLEAR'S DEATH FILM.

**Film Carrying Last Flight of Aviator Exhibited in Theatre.**

Los Angeles, Aug. 11. In memory of a man who went to death in the making of a photo drama there will be shown here the posthumous reel of the late daring pilot. Orson Locklear which resulted in the noted flyer's death. This reel was shown with the regular show at the Superba theatre.

### AGENCY INVOLVES V. M. P. A.

**Steps Booking of Circuit on Ground New Toledo House in Opposition — Dates There Would Act as Bar to Keith Time.**

### ASK INTERVENTION

Vaudeville is to witness a brand new procedure in the protest filed this week with the Vaudeville Managers' Protective Association by the V. M. P. A. Keith Marriage against the Gus Sun Circuit. The protest is based on the allegation of unfair business dealings.

Simultaneously with the filing of the protest booking relations between the Sun Circuit and the Keith office ceased. That relieved immediately the Sun booking representatives in the New York and Chicago offices of the Keith Exchange, besides preventing Sun from forming another booking connection with any of the Keith affiliations. Included in the latter are the Orpheum Circuit and the Western Vaudeville Managers' Association.

No information could be obtained this week regarding the exact nature of the protest made by the Keith people against the Sun. It was admitted the protest had been filed and that unfair business dealings were the charge against Gus Sun, but at the V. M. P. A. it was said no course of action had been laid out in respect to it. The supposition is that the V. M. P. A. will appoint a committee to hear the charges, with the punishment, if Sun is found guilty, resting with (Continued on Page 14.)

### VAUDEVILLE SHOW HELPING FILM HOUSE

**Vernon Stiles Offered 52 Weeks in Chicago.**

Chicago, Aug. 11. Vernon Stiles has proven the local sensation of the new system of using high-priced vaudeville attractions in the leading picture houses here of orchestras by the strike. Stiles went to the Riviera following his State-Lake engagement, and is now touring the Italian & Katz houses. That firm offered him 52 consecutive weeks in town at a higher figure than vaudeville provided with a run to come at their new Ambassador on State street. Stiles is singing a variety of opera numbers in their native language.

### SHUBERTS ISSUE CONTRACT FOR SUNDAY NIGHTS ONLY

**Walter C. Kelly Agrees to Play 20 Weeks on Sundays Only, Three Performances on Day—Salary Increased Over Kelly's Vaudeville Amount.**

### RAILROADS TO GRANT SPECIAL SHOW RATES

**Burlesque Officials Assured of Aid to Small Producers.**

A representative of the railroads assured officials of the American and Columbia burlesque circuits this week the roads would make a special or party rate for all traveling theatrical companies in excess of 20 people. According to this rate man the railroads have recognized the hardship the new rates would work on the small producer and have decided to take immediate action to offset it.

It was further stated the original demands of the roads were for a freight increase solely and the action of the government in allowing an increase in passenger rates left the roads wholly unprepared to draft a perfect rate schedule.

The rates now effective Sept. 1 will be revised in all cases where they are working an injustice on any individual who is forced to use them exclusively as in the case of the theatrical producer, the rate expert said.

### CALIFORNIA'S INCREASE.

**Government Report Shows Theatres' Big Jump in Receipts.**

San Francisco, Aug. 11. The official figures issued by the U. S. Treasury Department show this city has had one of the most phenomenal years in the history of the show business. For the fiscal year ending June 30, 1920, the gross receipts of the theatres here were a little more than an 80 per cent. increase over the business of the year before.

The actual figures show that the business was increased exactly \$16,324,814.99 over the preceding year when the receipts were \$15,995,744.69. For the year ending June 30, 1920, the figures were \$32,320,561.59.

The increased patronage is not as great as the figures would indicate on their face for the rates of admission have been advanced in practically all the theatres here.

On the basis of the business done by the theatres the United States Government in admission tax received \$2,624,254.15 for the year ending in 1920 as against \$1,599,571.65 for that ending in 1919.

The Shuberts this week issued what is possibly the first vaudeville contract of its exact nature ever signed. It was given to Walter C. Kelly ("The Virginia Judge") and calls upon Mr. Kelly to contribute three performances each Sunday for 20 weeks, without any other labor on his part, though the agreement gives the Shuberts a production option on Kelly's services.

The amount named in the agreement is reported in excess of what Mr. Kelly's salary is in vaudeville. That is generally reported at \$700-\$800.

With the Kelly contract calling for him to appear in three performances Sunday with the intent apparently Sunday evening, meaning three different Shubert houses that night, it would say the Shuberts are not extensively intending to give two performances Sunday on the day in many of their "Sunday" houses.

Early this week, after watching the thermometer, Mr. Kelly went back at a time table and left for Atlantic City. He will remain there until his one-day-a-week agreement starts in force.

### A. E. A.'S ONE-MAN CONTROL

**Reported Organization Again Intends Trying to Put It Over.**

The Actors' Equity Association, it is understood, will shortly undertake in being about a revision of the constitution of the organization.

It is reported the Equity will endeavor to put over the "one-man control" plan sought some time ago. When presented to the Equity at a general meeting, it was laid on the table and later beaten.

A copy of the proposed constitutional changes will be mailed to Equity members.

The Equity by-laws call for a copy of all proposed constitutional amendments to be sent to the membership 30 days in advance of a vote.

### SHIMMY OFFICIALLY RAW.

Chicago, Aug. 11. The first case of safe patronage being arrested in a public room for indecent shimmy dancing occurred in the Hoteliers cafe, when Abe Glantz and Marie Andree were taken off the floor and into a patrol wagon by a policeman who testified in court that their antics were "beyond description."

They were fined \$5, and have appealed.

## COCHRAN DENOUNCES RIVALS FOR PRODUCING GERMAN PLAY

They Retort His Inveective Is Just Another Advertising Scheme—Plasters Theatres With Warning Posters—"Mie Mie" the Cause.

London, Aug. 11.

Charles B. Cochran is out to fight German plays and has his theatres smothered with posters warning the public that every German play is a subtle part of the German propaganda scheme. He begs the public not to go to these plays.

This attack refers to the "Mie Mie" adaptation of "Gri Gri" which is rehearsing at the Adelphi. The music is by Paul Lincke. Streetsmith Laurillard and George B. McLellan, the producers, have rushed into print with an explanation.

McLellan says he commissioned Lincke to write the music before the war, and denounces Cochran's action as another advertising stunt. Cochran leaves for America in September.

### COLORED COMEDIANS ASSESSED £6,000

Scott and Whaley Unsuccessfully Defend Managerial Action for Breach of Contract.

London, Aug. 11.

Scott and Whaley, the colored comedians, who were sued by their former manager for breach of contract in connection with an engagement to be featured with a touring revue, were unsuccessful in their defense of the action. The court awarded the plaintiff £6,000 damages.

### DENOUNCED BY SACKS.

Producer Calls "Irene" Story a Frame-Up—Denies It.

London, Aug. 11.

J. I. Sacks says he was very much upset by the tenor and content of the story about "Irene" published July 23. No papers have been served on him, he says, and he denies any breach of contract. Neither Butt nor any other manager has a financial interest in the show.

He wishes it made clear that there is no truth in the report royalties are owing. These are claimed weekly by accountants. Sacks denounced the story as a malicious frame-up by his enemies. He will be in New York by the end of September.

### THEATRE TOO COSTLY.

Office Building at 5th Avenue and 57th Street Abandons Theatre.

The mammoth office building in course of construction at the southwest corner of Fifth avenue and 57th street, which was to have contained a theatre, will be minus its amusement section, as it has been found the property is too valuable to include the theatre.

It is being built by George Heckscher for George W. Barker, who was to have leased the theatre to A. L. Erlanger.

Barker is, however, building two other theatres for Erlanger and is still determined to erect an amusement edifice on Fifth avenue.

### "UNKNOWN" IS RELIGIOUS

New Maughan Play Expected to Start Something

London, Aug. 11.

"The Unknown," a play by Somerset Maughan, produced at the Aldwych, Aug. 9, concerns a returned soldier, once religious, but now an unbeliever.

The piece is very plain-speaking, daring and full of anti-religious ideas.

It will arouse much controversy in religious circles and was well received.

### REOPENING OLD VICTORIA.

London, Aug. 11.

The old Victoria will reopen Sept. 15 with "The Winter's Tale." The Carnegie Trust Fund has donated \$7,500 toward the \$25,000 required by the theatre to buy its own wardrobe.

## COCHRAN'S CRUSADE LIKED BY ENGLISH

"No German Plays" Leads Lincke to Declare Himself.

London, Aug. 11.

Paul Lincke, whose music for "Mie Mie" at the Adelphi has led Charles Cochran to issue a "No German plays" propaganda, has now declared himself a naturalized American. All his music but the opening choruses, ensembles and finales are out, the rest of the score being by Howard Talbot.

W. H. Berry is to be starred in the piece, which will be produced by J. A. E. Malone.

The Cochran crusade is receiving strong support, both professionally and by lay folks.

### EDELSTEN FIRM DISSOLVES

Business Reported Sold—Chas. Gulliver Mentioned.

London, Aug. 11.

The corporate offices of Edelsten, Murray & Dawe ceased to exist as an associated firm July 31. Messrs. Keith and Davis, of the firm, are going into partnership for themselves and the other members of the concern—Ernest Edelsten, Paul Murray, Tommy Dawe and Julian Wylie, are keeping on the office for a few months more until the business is wound up.

It is reported a manager has bought out the firm's business and Charles Gulliver is mentioned.

### "LA LOUPIOTE" IS MILLER.

Paris, Aug. 11.

"La Loupiote," melodrama in five acts and nine tableaux, by Aristide Bruant and A. Bernede, was presented at the Eldorado under the summer direction of Trebor A. Brigt.

The child Laguette, aged 6 years, holds the title role, supported by Lucie Fleury (picture player), Denise Real, Messrs. Conde, Faggi, Jean Perrieres.

### "Yellow Room" Finishing.

London, Aug. 11.

"The Mystery of the Yellow Room" finishes its run at St. James' August 14.

Transfers "Man Who Came Back."

London, Aug. 11.

"The Man Who Came Back" will be transferred from the Oxford to Prince's August 16.

## ENGLISH DIVIDENDS THIS YEAR SMALLER

Moss Empires and Others Declare Theirs.

London, Aug. 11.

Moss Empires, Ltd., the largest English circuit of music halls in point of numbers, has declared its regular interim dividend of 5 per cent, with a bonus of 2½ per cent, free of taxation.

Last year's dividends to stockholders were 25 per cent, half of which was free of tax. The previous year the dividends amounted to 15 per cent, 5 per cent, of which was free of tax.

The Manchester Palace is paying another 12½ per cent, which makes a total of 20 per cent for the year. Before the war this house paid dividends at the rate of 7½ per cent per annum. This is the house that had some sort of a misunderstanding with the Variety Controlling people who booked it and which resulted in the resignation last month of Sir Walter DeFrece from the directorship. He was succeeded by R. H. Gillespie, managing director of Moss Empires.

### DOLLY SISTERS TO STAY.

Fellow Present deCourville Engagement With Another Under Cochran Management.

London, Aug. 11.

The Dolly Sisters are not returning to New York at any time within the near future, according to all accounts. It will probably be a year before the girls go back, as they follow up their present engagement with Albert deCourville at the Hippodrome, with another under the management of Charles B. Cochran. The deCourville contract called for six weeks with an option for six to follow. The option has been taken up.

Through the Indys remaining abroad, the proposed Comstock & Gent revue for the sisters and Harry Fox, to have been produced this fall, is considered off for the present.

All arrangements were made for the three-star show before the Indys left New York.

### REVUE TRANSFERRED.

Volterra Has Margny, Prices Reduced.

Paris, Aug. 11.

Volterra has taken temporarily the Margny and transferred the Casino revue with Maurice Chevalier, Rose Amy, Melina TenEyck and Max Welly, also Odor. He is advertising reduced price of fauteuils at six francs instead of 20 francs charged by deCourville. The Casino is closed for a summer cleaning up.

"Fol Fol," deCourville's revue, was withdrawn from the Margny the end of July, after an unsatisfactory month. Shirley Kellogg withdrew a week previously.

## DRISCOLL'S WORLD IDEA

Reported London Managers Unaware of Plan.

London, Aug. 11.

A story is being circulated here that George Driscoll, vice-president of the Trans-Canada Theatres, has plans for the organization of the legitimate theatres of the British Empire.

The proposed combine includes all theatre owners in Britain, Canada, New Zealand and South Africa. Over 1,000 theatres are to join and nearly 6,000 houses are to be booked, according to the report.

Inquiries elicited the information that this is the first several important managers have heard of the enterprise. The general manager for Percy Hutchinson, a producing manager-actor who recently toured Canada with "The Luck of the Navy," said Driscoll had made many speeches advocating the staging of more British plays in Canada and found his views reciprocated.

Driscoll will meet Hutchinson here, also other managers, with a view to sending more British touring companies to Canada.

## EDITH DAY IN PICTURES.

Returning to "Irene" Immediately, Husband Says.

London, Aug. 11.

Charlie Carleton, husband of Edith Day, has signed contracts with the Colonial Film Co. and Miss Day will shortly start on a film production of "The Crimson Butterfly."

Mr. Carleton says his wife temporarily left "Irene" by order of her physician and expects to immediately return to it. Mr. and Mrs. Carleton returned from Bournemouth last week-end.

Miss Day returned to "Irene" at the Empire August 7.

## AMERICANS ABROAD.

London, Aug. 11.

The Reynolds and Donagan quartet of skaters opened at the Palladium Aug. 9 and went very well.

Next Monday the following openings are scheduled: Allan Rogers, at the Coliseum; Herbert Cifton, at New Cross Empire; Arnold Brothers, at Palace.

## FORGOT ABOUT LICENSE.

London, Aug. 11.

Ellie Kirkham should have opened at Eastern Aug. 2 with "Dangerous Dan McGren," but was "hung up" until Aug. 8 due to the neglect of his agent in not submitting to the Lord Chamberlain a script of the presentation, for which a license is necessary.

## ARRIVED FROM AUSTRALIA.

San Francisco, Aug. 11.

The "Ventura" got in yesterday, a day late owing to a stormy voyage. On board were Hugh Ward, George F. Hall, Vera Pearce, Mr. and Mrs. Robert Courtneidge, Harry Burcher, Celia Mavin, Will and Lottie Newman, Coleman Sisters, Goodhue and Oliver.

## HARRY GREEN AT COL.

London, Aug. 11.

Harry Green has been signed to play the Coliseum eight weeks.

## OUR SHOWS FEWER TO CROSS WATER

Films' Popularity in Bad Weather the Cause.

Americans returning from London predict the stoppage of American musical comedies to London this season.

The opinion is based on the paucity of the Alhambra and Empire pictures and the enormous vagary films in the British capital.

Houses of the grade of the Alhambra, New York, said one voyager, \$1 top and are crowded.

London has a wealth of bad weather and this also is said to contribute to the screen prosperity by driving everybody that has time into the cinema.

## HUGH WARD OVER HERE.

Will Remain in New York as Australian Representative.

Though the New York producers are not exulting over the fact, Hugh Ward of Australia is due here around Sept. 1 to become the permanent American representative of the combined Williamson-Talbot (right) interests of his country. Ward is financially concerned the firm as well.

In New York Ward will succeed Sanger & Jordan, formerly representing J. C. Williamson & Co. The merger of the Australian firms was reported in Variety a few weeks ago.

Their individual dealings American plays were hampered through competitive bidding before the amalgamation. It was in part due to that that the Australian combine happened. With it competition will be cut, to the sorrow of the Americans.

Mr. Ward is also in partnership with Harry H. France in the New baseball club, the one that at Rahr Rahr.

## SAILING ON "IMPERATOR."

Among the professionals leaving yesterday (Thursday), a. the "Imperator" were Reine Davos and Jean M. Schenck and wife (New Talmadge).

## "STROGOFF" AT CHATELET.

Paris, Aug. 11.

The Chatelet reopened with a revised version of "Michael Strogoff," which is well mounted. It was successfully received.

## COMEDY BANNED.

Paris, Aug. 11.

The Metra municipality has banned Curci's comedy, "Amo ea Felice," on the ground it is pornographic.

## DUMENY DIES.

Paris, Aug. 11.

Dumeny, well known French actor is dead.

## "Wallingford" in Paris.

Paris, Aug. 11.

A French version of "Get-Rich-Quick Wallingford," entitled "Le brouffeur," by Bernard Pauze, will be produced at the Theatre Saint-Bernhardt, Aug. 23.

## Palace Girls With Dillingham.

London, Aug. 11.

The Palace Girls sail on the "Olympic" Aug. 18 to open with new Charles Dillingham production.

## "Raffles" Revived.

Paris, Aug. 11.

The Theatre Femina revived "Raffles" Aug. 10, and it is doing more a success.

## Leone Bland Going to London.

Paris, Aug. 11.

Leone Bland, an American dancer here, is going to London to see Cochran's forthcoming revue.



ERROL  
LEON

STILL IN VAUDEVILLE  
DOROTHY, G. S. BENTHAM



# PROCTOR'S IN NEWARK, N. J., REVERTS TO BIG TIME SHOWS

**Starts Playing Twice Daily Full Week. Aug. 30.  
Second Proctor House Changing to Big Time for  
Next Season—Roof Performances on Week End.**

Proctor's, Newark, N. J., will commence playing vaudeville twice daily Aug. 30, holding bills for a full week. The roof garden of the theatre will give performances the week end at which the show in the theatre will appear.

Proctor's Newark, is the second of the Proctor Circuit to adopt the big time policy with the new season. The other Proctor house is at Albany.

The Newark house played big time some seasons ago, then changed to the three-daily brand of vaudeville, using many turns breaking in.

In reverting to its former policy, Proctor's Newark, will continue to be booked by Lawrence Goldie in the Keith office. John J. Coffins of the Keith agency is booking Proctor's, Albany.

## RULE FOR ALIEN ENEMIES.

**Immigration Don't Explain Permission to Cross to Canada.**

The U. S. Dept. of Immigration has issued the following new rules as regards alien enemies and permission to cross the Canadian border. "Until further notice enemy aliens applying for Canadian border permits need not submit passports. Applications shall be made in duplicate on form 'K', one copy to be forwarded to the Department of State and the other retained at the office of Permit Agent or Immigrant Inspector."

If the Department of State grants the permit the Immigrant Inspector will issue form 'F' permit to applicant, valid to cross and re-cross the border between the U. S. and Canada.

## JOLSON FOR THE FILMS.

**Associated Exhibitors Take Winter Garden Star for Four Pictures.**

At Jolson has finally affixed his signature to a picture contract. He has arranged to be starred in four features for the Associated Exhibitors to be made within one year, the first one next March.

The contract carries with it an option for an additional year, with a considerable advance in the terms. The price is not given, the deal having been arranged through Jack Hughes.

## "HORSES" AROUND TABLES.

**Ziegfeld Has Idea for Amsterdam's Roof Show.**

Chicago, Aug. 11. Florence Ziegfeld, Jr., is making ready to introduce a novel effort in his roof show in New York. It takes the form of mechanical horses, which are to be ridden by the girls of his chorus around the tables where the spectators are dining.

The "horses" are being made for Ziegfeld in this city and are to be for his exclusive use.

## "SWEETHEART BLUES."

Chicago, Aug. 11. Jesse W. Hull, a Memphis contractor, procured an injunction against Blanche M. Tice, a local song writer and publisher, to prevent her from cashing \$13,000 in notes that he gave her.

Hull alleges she procured the notes and \$2,000 in cash by threats to expose him to her former husband, who was "served justice."

Mrs. Tice says Hull is a "love wheeler" and "vamped" her.

## ONE NALEY TO MARRY.

Chicago, Aug. 11. Bernice Haley, youngest of the four Haley Sisters, now here, with "The Passing Show," will be married in December to Walter Wolf of "Phonographs." She will then retire at least temporarily.

The remaining sisters have not definitely planned their matrimonial course to follow the breaking up of the family quartet.

# KANSAS COMMISSIONER SETS CHILDREN RULES

**No Painted Noses on Kids and Lay Off the Wet Thing.**

Kansas City, Aug. 11. If it isn't one thing it's another in Kansas. The very latest is the announcement of John H. Crawford, State Labor Commissioner, he will not permit the employment of children on the stage who have their noses painted red and who insult the well known dry sentiment of the State by acting intoxicated.

At the direction of the commissioner a warrant was issued at Topeka Saturday for the arrest of Ray and L. M. Crawford on a charge of employing children in violation of the State child labor law. The Crawfords, who operate vaudeville houses in Topeka, Wichita and other towns, had the Capps Family, in which there were five children, in age from an infant in arms to a son well in his teens.

An part of the act one of the boys about 11 years old, made up as a monk, sang "Alcoholic Blues." The act is said to have offended a number of Topeka prohibition workers who made complaint.

The Crawfords, it is said, will fight the case on the grounds that the children are protected by Interstate regulations and that it can be shown that their education has not been neglected.

# OLD TROOPER-TROOPER GOING OUT AGAIN

**77 Years Old, 52 Years on Stage, Wiles to Work.**

Chicago, Aug. 11. J. W. Wiles, Bandusky's oldest trooper, 77 years old last March, sent word to his agent that he will be ready to open Sept. 1 for his 52d year on the stage, with the Old Soldier Fiddlers, with whom he has worked since the act was organized. Wiles is independent. His daughter is the wife of the mayor of Bandusky, and he has two well-to-do sons. But he says nothing will take him from the spotlights while he can stand up.

## YOUNG COPS CABARETS.

**Vaudeville Agent Rises Quickly to Cabaret Lead.**

Chicago, Aug. 11. Kenzie Young stole the next Winter Garden (cabaret) revue from a dozen rival bidders, and will open a girl-show in the State Street cafe Sept. 13. He has taken Lew Kane into his office to run his cabaret department, which has become easily the largest in the west, with the Midwestern, Winter Garden, Green Hill and several features at the Marigold and the Midnite Frolic.

Young has placed Isabelle Jason in the Frolic for 16 weeks beginning Aug. 23. Kane, handling the deal, and is contracting for Swan Ward in Minneapolis and Ted Lewis over his whole tour with the "Greenwich Village Polka." Young has Ray Miller's Black and White. Revue to book for cafe work when Ed Wynne's show comes here. He placed Hans and Bennett with Cafe De Paris, Atlantic City, and booked Sophie Tucker to open at the Midwestern here in September.

## ORPHEUM'S L. A. SITE.

**South Hill and Eighth Streets for Junior Orpheum, Seating 3,000.**

Los Angeles, Aug. 11. Negotiations for the land for the new Junior Orpheum theatre here have been closed. The location is to be at the southwest corner of South Hill and Eighth streets.

The theatre will cost in the neighborhood of \$1,750,000 and will have a seating capacity of from 2,500 to 3,000. The building will be twelve stories high and will contain offices. The policy will be pictures and vaudeville, and from all reports the shows will run from 11 a. m. to 11 p. m.

## STANTONS JOIN 'FRIVOLITIES.'

San Francisco, Aug. 11. Val and Kenzie Stanton opened with Anderson's "Frivolities" at the Columbia this week, where the show is playing a second and final week of a return engagement.

The Stantons replaced Frank Davis and Belle Darnell, who left for the east.

The show will leave for the north without Henry Lewis who retired from the cast at the end of this week.

## LUBIN'S RHEUMATISM.

J. H. Lubin, booking manager of the Lew Exchange is confined to his home with rheumatism of the knee. Miss Schenck, Mr. Lubin's assistant, has been away from his desk for two weeks suffering from his poisoning.

Johnny Hyde is running the booking things during their absence.

## Mumps in McKay Family.

One Arthur is out of House Park, suffering from the mumps, which are rampant from her home, George McKay.

He is recovering but will be out of the show for several weeks.

## ALL-NIGHT INJUNCTION.

**Chicago Picture Houses in Court to Decide Legality.**

Chicago, Aug. 11. Chicago's all-night picture houses have procured an injunction against the police order closing them at 1 a. m.

James Linich & Schneider, who own one of the institutions, led the battle.

The injunction is a temporary one.

## ORCHESTRA LEADER NICKED.

Los Angeles, Aug. 11. On account of having to rehearse the acts at the Orpheum and in fear of losing his job, A. F. Frankenstein, leader of the orchestra, through his attorney, R. W. Thompson, cited into Judge Taft's court by his wife, Gertrude Frankenstein, to show cause why he should not increase his alimony of \$50 per week for her support, put up an unsuccessful plea for a continuance, the court allowing her \$27.50.

Mr. Frankenstein filed the suit for divorce and charged his wife with paying attention to a youth in Glendale.



## HARRY BREEN

I have published a De Luxe edition of my new "Lemon Lyrics." This issue numbers 500, 250 of which were used at the Lights' dinner, tendered to Mr. H. F. Alfie and Mr. J. J. McDuck. The balance are for sale by subscription, as the edition is limited. Books sent out as orders received. Send \$1.00 money order or check if known to Harry Breen care The Fitzpatrick-Palmer Theatre Building, New York City.

Walter Kingsley says: "These poems are well worthy of vaudeville's past laureate." Remember the edition is limited. R. J. Kaufman, N. Y. "Globe," says: "Breen's poems touch the heart of vaudeville. He knows about the things to write, not by theory but by experience."

These poems have never been published in book form, but have appeared in the leading dailies and periodicals of the United States.

# BECK INDUCES GOLF CHAMPS TO PLAY IN VAUDEVILLE

**Arrangements Made for Vardon and Ray to Appear Before Audiences, Demonstrating Strokes—Drew Crowd of 3,000 Followers in Jersey.**

# PRODUCTION SHOWS SCENES IN VAUDEVILLE

**Williams and Le Maire Experiment With "Brevities."**

Vaudeville has been entered for final rehearsals of a coming Broadway production. Williams and George Le Maire have arranged to present individual scenes of "Broadway Brevities" at the Audubon, until the show opens at Atlantic City, about Sept. 4.

The two comedians presented the "Jail House" scene at the Audubon first half of the current week. According to information, ten of the "Brevities" girls will take the place of a regular vaudeville turn at the same house, commencing next Monday.

## PLIMMER JOINS GOLDBERG.

**Announcement of Partnership by Booking Men—Road Shows.**

The Walter Plimmer Agency this week announced a partnership formed between Plimmer and Jack Goldberg, with the same title continued on the business.

The Plimmer Agency does vaudeville booking, handling small time. It announces road shows to play all acts with a manager and advance man, prepared to remain one, two or three days in a town. The partnership was formed, according to the announcement, for this purpose and for the production of tabloids, also the leasing of theatres.

Mr. Plimmer has been a vaudeville agent for many years. He claims to be the oldest independent agent now booking. Mr. Goldberg at one time was in the Lew booking department under Jos. M. Schenck. Later he tried agenting for himself and after that traveled some shows over the Liberty Circuit.

## FRANK MORRELL IN NEED.

**California Tenor Loses Foot and is Destitute.**

Chicago, Aug. 11. Frank Morrell, the veteran tenor, billed as "The Sweet Singer of California," is in Providence Hospital, 52 Park, Tex., undergoing an operation for blood poison, as a result of which part of one foot must be amputated. He is in financial straits.

"Tish" Humphrey investigated and found that Morrell was not in position to pay even his hospital bills. Some friends here wired \$100 for temporary relief.

Morrell recently remarried and was about to launch a new double act with his wife. It is doubtful now when he will be able to work again.

## GLOVERVILLE PROGRESS.

The Family, Gloverville, N. Y., is playing its last week of pop vaudeville. Next week it goes into pictures.

Local capital is building a new house of modern design set for opening in October. Charles Benson, who, present manager of the Family and the man who put Gloverville on the up-State popular period vaudeville map, will manage the new house. Keith office will book the bills.

## LEASON'S OFFICES

Ray Leason, for the National Vaudeville Circuit, is announcing the opening of a Boston office, with Louise Walters in charge. E. M. Jarvis will be field manager.

The Leason New York office has E. M. Richardson, Al Brown and E. M. Hatten, who is the general manager of the National.

Leason is leaving for Canada today (Friday) on business in connection with the circuit.

"INTERNATIONAL REVIEW"  
Booked by LEW CANTON OFFICE.

Negotiations have reached the stage of consummation and are expected to be completed by the end of the week between Harry Vardon and Edward Ray, golfing champs, and Martin Beck calling for the appearance of the links experts as a vaudeville act on the Orpheum circuit.

Vardon and Ray will not appear, according to the plans arranged, until after Jan. 1, 1931, owing to previous golfing engagements.

It seems Beck was in attendance at an exhibition game in New Jersey recently at which Vardon and Ray were the star attraction. The fact that 3,000 fans at \$7 a head were following the star golfers around the course aroused Beck's interest, and his proposition to the team to appear in vaudeville followed.

Vardon and Ray propose to give exhibition shots, with a portion of the act arranged so that the audience may throw colored golf balls to the stage and the golfers will go after them for difficult strokes.

The salary, while not yet arrived at, is reported to go well into four figures.

## DAN SIMMONS WITH MOSS.

**Expected to Accept Offer from Keith Office.**

Dan Simmons, formerly chief booker of the Amalgamated Agency, will be given an executive position in affiliation with R. H. Moss, of the Keith Exchange.

The Subudy & McGuffin houses will remain with the Amalgamated. The successor to Simmons hasn't been named as yet, but rumor has associated the name of Fred Curtis (now booking the Frank Keeney houses), for the Amalgamated.

While no official announcement had been made about Simmons' change of headquarters up to Wednesday, it was learned the Keith people had made Simmons an offer at Mr. Moss' solicitation and the latter would in all probability accept before the end of the week.

## WILSON WITH MINSTRELS.

**Veteran, Over 65 Years Old, Engaged by Gus Hill.**

Hinghamton, N. Y., Aug. 11. George Wilson, the veteran minstrel, and a resident of this city, has joined the Gus Hill Minstrels.

Wilson is over 65 years of age. He has been contemporary with the best known minstrels of this country, with but a bare few remaining.

## REFORMED SOLDIER FIDDLERS

The Old Soldier Fiddlers turn which has been headed by Cal John Patton for the past ten years dissolved recently, when it became known that two of its members, Tony Miller, of Richmond, Va., and Major Hamersley, of Tennessee, have become too old to participate for the coming season.

Another act founded on virtually the same military lines and to assume the same title, but only employing the last two of the veterans, Cal. Patton himself and Major E. W. McIntosh has been formed and will shortly be presented in vaudeville.

## BAKER FAMILY REPORT.

According to report, Belle Baker (Mrs. Maurice Abraham) looks forward to the advent of her first child.

## John Hyams Producing.

John Hyams (Hyams and Mifflin) has entered the vaudeville producing business, starting with one of his largest acts, "200 Wives," which is in shaping up as pop house talk.

## Abby Richardson in "Carmen."

Paris, Aug. 11. Abby Richardson, an American, engaged in "Carmen" at the Opera Comique, with Leon David and Vignola.



# LIGHTS SUNDAY EVE DINNER PRONOUNCED HUGE SUCCESS

Guests of Honor Extolled and Kiddled—Lights Cruise Doing Around \$10,000 Gross on Trip—  
"Mysterious Skipper" Sunday Night.

The big event of the summer theatrical vacations was the dinner given Sunday night by the Lights Club at Freeport in honor of E. F. Albee and J. J. Murdoch. The capacity of the club was tested with over 400 people in the limited space. Eulogiums of credit were passed around for the manner in which dinner was served to the large crowd in the comparatively limited quarters.

The guests called at the club grounds on the Great South Bay in the afternoon and watched the N. Y. A's give the Lights a drubbing at baseball. They were guided around Freeport on a sight-seeing expedition and returned to the club to look it over before the dinner commenced.

The Saturday night previously the Lights Cruise played to a gross of \$4,236 at Far Rockaway, netting \$2,266 for the club. The Cruise played Bay Shore earlier in the week to \$1,177 gross and Long Beach (Troyville) to \$1,000 (guaranteed). The Cruise winds up tonight (Friday) at Flushing. Tuesday it appeared at Freeport. Some time in the fall a Sunday night performance will be given in New York.

Saturday night the Lights announced a "Mysterious Skipper." Following the Rockaway performance and the return of the members to the clubhouse, it was announced the "Skipper" was Norman Manwaring, the club's secretary. At the same time Mr. Manwaring was mentioned by the club with a 10-ounce porch set for his new Freeport home, new building. The porch set was displayed on the new stage built in the Lights by John J. Murdoch. It has a light house at either end and a house set went with the present.

Leo Carrillo acted as toastmaster at the Sunday evening banquet in introducing Mr. Murdoch. Carrillo referred to him as "The Honey Boy." When Sam Hodgdon made his address, loudly received and interrupted with wit that brought laughter, Mr. Hodgdon went back 15 years to when he acted as treasurer for B. F. Keith's museum in Boston. Mr. Hodgdon said Mr. Albee gave him nervous prostration, following him around the hall listening to his remarks and comment. "Well, that's fair enough." After getting through for the day Hodgdon inquired who had been talking in on him. "That's all right," said the late B. F. Keith to Hodgdon. "Pay no attention to him. He's just a nut named Ed Albee."

Marcus Loew in his address paid tribute to both the honor men of the evening. Walter C. Kelly said he was responsible for removing Carrillo from a newspaper office to the present job he found himself in, and Kelly added he had met Murdoch for the first time in a place "where a white collar looked funny."

Messrs. Albee and Murdoch responded with appreciative and historical remarks. Other speakers were Raymond Hitchcock, George McKay, president of the club, Mr. Manwaring, Victor Moore, the club's first president, J. Francis Dowley and Thomas A. Wise.

During the dinner Dorothy Jarden sang "Carmen," also "Gypsy Home in the West." Following the banquet Allen Stanley and James Logan of "Silly and Sassy" did numbers with "The Knockers Club" done by Tommy Dugan, Eddie Carr and Mr. Kay.

Saturday evening the entertainers were Francis Brothers, Mader Matland, Harry Breen, Klein Brothers, Tommy Dugan and James F. Dowley in a skit; Betty Bond, Tom A. Wise, with "Winston Reed's Dogs," having Eddie Carr as "trainor," with Herbert Williams, Harry Raymond, Dowley, Manwaring as the "dogs," while Frank Loughton was a "member," all performing the tricks dictated by the trainer, who held a whip.

After the Far Rockaway performance B. R. Moss on behalf of a banker, said the banker guaranteed the Lights evening at Rockaway next summer will reach \$5,000. Mr. Moss announced he had bought a top for the cruise at \$100. The

banker, whose name was not disclosed, is associated with one of the leading banking houses of New York.

The Lights have made Dorothy Jarden an honorary member. She is the only woman to have been honored in this manner.

The running order of the cruise bill at Far Rockaway was: Francis Breen, Grey and Old Rose, Diamond and Brennan, Victor Moore, The Sharrocks, Sammy White and Harry Pack, Klein Bros., Dowley and Sales, Leo Carrillo, Raymond Hitchcock, Williams and Wolfus, George McKay did the announcing, and an impromptu stunt was staged at the finish by Leo Carrillo, Raymond Hitchcock, Juanita Hansen and Anna Luther.

Although the various speakers had called for one event after another, none was equal to the enthusiasm that greeted the introduction of Mr. Albee.

"I cannot express to you my gratitude and my feelings upon this occasion," he said. "I am overjoyed particularly at the appearance here tonight of men with whom I have not been associated in years, men like Fred Moss, Raymond Hitchcock, Tom Wise."

Mr. Albee related briefly the story of his vaudeville career, telling how, nearly 40 years ago, he came home to Boston and found Mr. B. F. Keith with a museum that was having hard sledding.

"The public had not been educated to that kind of show business," he explained. "People were afraid to have the neighbors see them going into such a theatre. I told Mr. Keith that we must have an excuse to get them in, and that the entertainment would do the rest. I believed in a high standard, and in order to set that standard, something must be done to overcome their objection to paying 10 cents to come in to what they considered a cheap show. I looked about for a few days, and then decided that an opera company was the psychological thing to do at that point. I told Mr. Keith my idea, and he gave me authority to proceed. I removed the freaks in the museum on the first floor. I refurbished and redecorated the place, transforming it into a Japanese garden. I then organized an opera company, and put on 'The Mikado' at 10 cents admission. In another theatre they were giving the same opera at big prices, with Richard Mansfield as Koko, but the people flocked to our show in such numbers that the police reserves had to be called out to keep the street in front of the theatre clear. Having the standard set, the trick, and furnished the excuse for them to come in."

Mr. Albee then spoke of how Mr. Keith branched out by getting a theatre in Philadelphia, and later commissioned him to build a big theatre in Boston.

He and me to spend \$15,000 on it, Mr. Albee continued, "but it cost over \$20,000. My idea at that time was to have another excuse to get a better class of people than was patronizing the old Bijou, where such great artists as the Cuban family, Montgomery and Stone, McIntyre and Heath, Weber and Fields, the Rogers Brothers, Raymond Hitchcock and others were appearing in vaudeville. That is the present Keith's theatre of Boston. In three months after it had opened it was known all over the world. The architecture of the building, the paintings, the general beauty of the place, attracted the very best class of people and was the beginning of the clientele that supports vaudeville today. The idea then was to raise the standard of vaudeville and we want to do the same thing today. We want to accomplish this working hand in hand."

"The N. Y. A. Club, was built to give the artists something in keeping with the splendid entertainment that they are giving the public throughout the land. From its inception, the Vaudeville Managers' Protective Association has worked solely for the interests of the artists. Petty jealousies, personal differences and such matters have never

been permitted to enter our meetings. The managers have been big and broad enough to lay aside their little differences with each other, and work upon a broad platform of improving the conditions of the business."

Mr. Albee told of an appealing instance on the Ackerman & Harris circuit not long ago to illustrate the new feeling of managers towards artists. He mentioned that this was only one of hundreds of such instances reported to him by artists every week.

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# TO BOOK FOR WEST HERE, NOT IN CHICAGO

Shortage of Material Around Lake Shore City.

Chicago, Aug. 11. Most of the bills to be played west of Chicago by the W. V. M. A. and the Orpheum circuits will have to be recruited from New York owing to the shortage of available material in and around Chicago.

Local bookers are having a hard time securing emergency acts to pad out bills in this vicinity. A letter to that effect has been dispatched to the New York office asking them to assume the lion's share of the booking.

Heretofore a certain number of local acts that never played east of Chicago were always on hand to fill in bills, but apparently this type of act has disappeared or moved eastward.

## KEITH MEMORIAL PLANS

To Be 12-Story Building in Brooklyn: Cost, \$2,350,000.

Among the plans for new theatres held lately two are in the upper section of New York and one is in Brooklyn.

The Brooklyn house is a Keith project that is to serve as a memorial to the late B. F. Keith. The plans call for a theatre and 12-story office building, to be built on the block bounded by the Kalb avenue, First, Prince and Gold streets, the site having cost \$750,000. The theatre is to be called the Orpheum, and the whole investment represented will be \$2,350,000.

On the site at 178 to 180 East 116th street there is to be a picture house and roof garden built by Morris Bernodi at a cost of \$100,000.

At the southeast corner of Seventh avenue and 145th street a picture theatre and stores are to be built by the Silber Amusement Co.

## AMALGAMATED LIST.

Still Large Despite Losing Moss Houses.

The departure of B. R. Moss from the Amalgamated Vaudeville Agency to the Palace Theatre Building this week didn't affect the Amalgamated as an agency except the loss of the Moss houses, which enter the Keith fold.

The Amalgamated still retains the Sablosky & Metcalfe, Loewes, Keeney's, Whitehouses and Hirschfeld's houses, with Dan Simmons in charge of the house.

The Keeney house in Williamsport, Pa., playing a picture policy, will start a vaudeville split week Sept. 6.

The Amalgamated will retain its present offices in the Broadway Theatre Building.

## QUITS STRAIGHT PICTURES

To Install Stage and Split Week Vaudeville.

The Hialto, Glens Falls, N. Y., which has given straight pictures since it was opened, will abandon that policy as soon as it completes the installation of a stage.

Walter Plummer will book in five act bill twice weekly. The house holds about 1,500.

## KEITH'S A. C., SELL OUT.

Atlantic City, Aug. 11. Keith's, Garden Pier, went to absolute capacity Saturday evening last. It is said that it was the first time the house completely sold out.

The theatre has an extremely large balcony and some seats in the rear are rarely occupied.

The house can get around \$2,500 when filled.

## Albany Starts 2 Daily Sept. 6.

Albany, N. Y., Aug. 11. Frutser's will start its two performances daily full week Sept. 6.

been permitted to enter our meetings. The managers have been big and broad enough to lay aside their little differences with each other, and work upon a broad platform of improving the conditions of the business."

Mr. Albee told of an appealing instance on the Ackerman & Harris circuit not long ago to illustrate the new feeling of managers towards artists. He mentioned that this was only one of hundreds of such instances reported to him by artists every week.

# INCREASED RAILROAD FARES MAY BE TALKED OVER BY BOOKERS

Loew Office Reported in Favor of Considering New Scale—V. M. P. A. May Call Meeting of Bookers—  
—Hope Roads Will Compete for Business.

## WILL ONLY HEAR "PLAY OR PAY" COMPLAINTS

V. M. P. A. Suggests Artists Accept No Other Contracts.

In accordance with a new ruling governing complaints established this week by the Vaudeville Managers' Protective Association, no complaint made by an artist against a manager will be considered hereafter by the V. M. P. A. unless the artist making the complaint holds a "play or pay" contract. The same condition as regards the holding of a "play or pay" contract applies to a manager making a complaint against an artist. In other words, no complaint made by a manager against an artist will be considered by the V. M. P. A. unless the manager holds a play or pay contract with the artist.

Although by far the greater part of the agents throughout the country now booking vaudeville are issuing "play or pay" contracts there are still a very small minority using the old type of contract, holding the cancellation clause. Most of these old-fashioned contracts are very vague as to phrasing, leaving in doubt frequently just what each party to the contract is supposed to do. This vagueness of language obtaining in what are generally referred to as "humpty dumpty" contracts often acts as a come-back on the agent, the very "jokers" a certain few small time agents depend on to "string" an artist turning out to be a two-edged saw that frequently cuts the agent himself.

The V. M. P. A.'s decision not to consider complaints unless each party, whether actor or manager, holds a "play or pay" contract, is a move by the organization toward making the use of the "play or pay" agreement universal.

In some instances managers of theatres have requested agents to issue "play or pay" contracts and the agents have failed to do so. A ripe in point came up last week when a certain up-state independent manager engaged an act through a New York agent and the act failed to appear. The manager complained to the V. M. P. A., which organization on making an investigation discovered the agent, contrary to the manager's instructions, had given the act an old style, cancellable contract full of "jokers." As a result the manager had no redress against the act and could do nothing.

The manager was forced to lose considerable money and prestige, having advertised the act heavily in the local dailies.

The V. M. P. A., in order to make its drive for the use of the "play or pay" contract 100 per cent effective, has requested that artists co-operate and refuse to accept any contract other than the "play or pay." It is the belief of the V. M. P. A. that if all artists insist on "play or pay" contracts it will be an easy matter to eliminate many of the petty evils now existing and be the means of wiping out the few of "humpty dumpty" agents who still use the old style "joker" contract.

## SUCCESSFUL POP SEASON.

Kansas City, Aug. 11.

The Orpheum's first summer season of pop vaudeville came to a close Saturday. The business far exceeded the expectations of the management. The house will remain dark for two weeks before the regular season which opens with the matinee Aug. 22.

## Update Musicians Quit.

The five-man orchestra of the Mozart, Jamestown, N. Y., walked out this week and a piano player had to be shipped from New York.

The manager, Howard Waugh, refused to grant the demands of the men that the orchestra be increased to seven members and that their pay be advanced 50 per cent. Todd of Buffalo books the house.

The first intimation that vaudeville interests were considering the protection of acts in the matter of the increase to rail and Pullman rates, which are scheduled to become effective within two weeks, came from the Marcus Loew office late last week, when J. H. Lubin, the Loew booker, stated that if it were decided that allowances were to be made, all acts under contract would be accorded the same rights, regardless of whether the salary had been specifically set or not. Such allowances, if made, will apply only where an act travels in making jumps. Acts booked consecutively within metropolitan districts would have no claim for allowances during such periods.

It is expected that the V. M. P. A. will consider allowances for the coming season after the new rates have actually been published. To date the only definite fact is that the rate per mile will jump and that the increase is to be three-fifths of a cent per mile over the current rate. Whether the increase will be figured on base mileage by the several railroads or whether the base mileage plan, as effective when the rates jumped in 1917 under the Railroad Administration, is not yet known.

Complaints from actors who have already received contracts for next season have been pouring into the office of the agents. The fear is practically the same, the acts asking that they be permitted to cancel, saying the increase in transportation would make their routes unprofitable. The same complaint goes for the producers of revues (girl acts), who claim that the increase will force them to discontinue unless an allowance is forthcoming.

On the information available to date it appears that vaudevillians have become a bit panicky. The actual transportation increases will not be so onerous to carry as thought. On a \$5 jump the increase will be approximately \$1 per person.

It is said Pat Casey of the V. M. P. A. may call a meeting of the booking managers to consider the new rates and their outstanding contracts with artists, made before the new rates were allowed. Casey is of the opinion, according to report, the roads may compete for theatrical business, with vaudevillians benefiting thereby.

Nothing has been announced as yet concerning the summer rate trip ticket to the coast, which supposedly holds good until Oct. 31 next. Nor so far has there been any action taken on a new coast round-trip rate.

Some of the turns on the western small-time carrying six or more people are said to be seriously threatened by the new rates, owing to the narrow margin the acts are playing upon.

The Association of Railway Executives has placed the following proposals for the disposition of tickets, return coupons and Pullman car tickets bought before the effective date of the advanced passenger rates before the Interstate Commerce Commission:

"One way tickets sold prior to August 24, 1929, held by passengers on route August 24, 1929, will be honored to destination in accordance with tariff under which sold."

"Passengers actually on route at midnight August 25, 1929, will be carried to destination without sleeping or parlor car ticket without additional charge. Surcharge will apply in connection with all one way and round trip tickets of every kind where sleeping or parlor car space is purchased for use on or after August 24, 1929."

"Outstanding sleeping or parlor car tickets covering space to be used on or after August 24, 1929, will be honored only upon payment of the surcharge."

## BARRIE'S PLAYLET BOOKED.

Mrs. Violet Brown has secured the vaudeville rights to Sir James M. Barrie's playlet "Half an Hour," and has received a route for it over the Keith Circuit.



# 14TH AVE'S. NOVELTY ROOF ATTRACTIVE TO ARTISTS

**All Quaid's Innovation Atop Theatre Real Garden With Accessories—Heavily Patronized by Turns Playing the House and Others.**

The garden spot built by Bill Quaid on top of the 14th Avenue theatre (which Quaid manages) has developed into a real novelty roof, proving very attractive to artists using the house and other artists who have appeared at the 14th Avenue this summer.

Mr. Quaid opened the roof about a month ago. It is built along the fashion in green lattice and is shaded. The roof garden runs along the south side of the building's top. Through the entrance on the floor beneath the theatre management has equipped a full but complete kitchen, with room for diners.

In these warm days the artists in the house appreciate the roof as a thoroughly some seldom leave the theatre after entering it until after the final night show. Their spare time is spent on the roof, where meals are served at prices which are an attraction alone in that section of Broadway. The menu is seasonal and contains a good variety of carefully prepared.

As the only roof garden for artists alone in the country and as a substitute for the dressing room in warm weather, it is doubtful if the 14th Avenue resort holds any equal during hot weather for the real comfort of its purpose. Many chairs are provided upstairs and also up and down are tables again, around which groups can gather. In rainy weather the arbor protects from the elements.

While the space devoted to the roof for its try-out this summer has not cover the entire area it has been made large enough to warrant the full extension over the top next season, which will be done.

For a quiet retreat in the sky above the theatre but far enough away from it for the theatre to be forgotten, Mr. Quaid appears to have hit upon something in his roof that is unique in theatricals.

## REARRANGEMENT NOW AMONG KEITH BOOKERS

**Darling's Department Has  
Dempsey Added to It.**

A rearrangement of territory booked through the Keith Exchange is now occurring. When final details have been completed the B. K. Moss houses will have been apportioned among J. R. Samuels, Pat Woods and Johnnie Collins under Eddie Darling's supervision.

The Middle Western Keith houses at Youngstown, Toledo, Dayton and Columbus, formerly booked by Chester Stratton (who recently resigned), will be added to the books of Jack Dempsey. The latter is now booking the M. Moss houses in Buffalo and Toronto, the N. von, Philadelphia and Allegheny and houses in Baltimore and Wilmington. The Moss houses are now routed on the Canadian United Circuit and have been booked by Dempsey in conjunction with J. H. Alog, of the Canadian Circuit.

The New England houses playing popular priced vaudeville and booked through the Keith office by Doc Brown, Ray Townsend, Fred Mack, Jeff Davis and Harold Kemp are also being reorganized and will be redistributed among the above bookers under the supervision of Brown.

The changes are attributed as made necessary by the acquisition of the B. K. Moss houses, Hamilton, Regent, Jefferson, Coliseum, Tremont and Flatbush. The rearrangement was being completed early in the week with the chances the new line-up will be announced by next week.

Besides the bookers mentioned in the Darling department, John J. Collins, also of that department, is handling a large number of theatres for one man.

## GIRL'S SERIOUS CHARGE.

**Examination Involves Alburton, the  
Vaudeville Hypnotist.**

KANSAS CITY, Aug. 11.

A dispatch from Atchison, Kan., says "Alburton the Master Mind" who has been hypnotizing persons at the Airdome, struck a snag last night when he was unable to hypnotize local officers, and there was no performance.

Alburton was arrested and held in jail. He was released Saturday after his brother, James Randolph, 19 years old, confessed to charges made by Nellie Galusha, of Fort Scott, Kan., who had been a member of the hypnotist's company for a week. The girl, who is but 15 years old, joined the show at Fort Scott when it played a week stand at the Airdome there. Young Randolph is also a member of the company.

Yesterday the girl's mother asked the local police to hold the girl for her, and while at the depot the girl was released. She was taken to a hospital and an examination made, which resulted in the arrest of three men of the company shortly before time for the performance. Alburton, who real name is Albert Randolph, and his father, J. W. Randolph, were released after James Randolph confessed. The latter will be held on a \$10,000 charge until the girl is 18 years of age.

## FOSTER STAGING REVUE.

The George Foster revue, "The Thousand of 1939" which he wrote in collaboration with Al Larkin, of Lewis & Gordon, is set to be the light house of the season. It is to be staged at the 14th Avenue theatre.

Foster has engaged Eddie Brown and Lou La Tour.

After J. Foster will stage the revue.

The vaudeville tour is to reach Newark, Aug. 20.

## LAY OFF, KID, BEGS FREEMAN, I'M JINXED

**Books, Hotels Can't See Him  
and Even Sam Is Cool.**

Saratoga, N. Y., Aug. 11

Young Fellow:

Now don't publish this in the Forum for it's just a kick between me and you. I'm sore. That fresh stuff you print in Variety ain't doing me no good.

I walks up to a book and hands me a slip. The guy says, "Oh, Bernstein what are you trying to get away with? Variety says you're all in."

See kid what you done to me? Now stop it, and the next good one I hear is going over I'll put down five for you. If I'm flush I'll play ten and make good if you win. I'll even wire you the horse in the morning so you will know I am not trimming.

Now I know you will leave me alone for a while. Honest you hurt my credit. Why pick me? Ain't there enough other guys around? Where's the Steiner. I suppose he staked you to lay off. I would stake you too if I had any cash.

Say, I'll do this though if you will come up. I'll carry you at the hotel for three days and give you live ones at the track. If you live your roll I'll stake you to a carefree back. How about it? If you come up any day, right at the Grand Union and ask for me under my own name.

A great dump this Grand Union. Ever been here? Fly bunch. I came in with Sam, tossed the glove, laid my hand behind the desk a real Corona and cracked: "Inside rates for regulars."

Guess he misinterpreted me. Gave me an inside room at an outside rate. It's no use I says and I have proven it a hundred times; whenever you try to get away with something it kicks back on you. Ain't it so?

Saratoga may be all right when the snow is on the flat, but it's not so funny in the summer. No matter what they tell you. Hot! Holy gee! It's worse than Times Square at three in the afternoon. I brought Sam up here with me. That was funny too. In looking around for someone to pay the Pullman Sam threw his shadow against me. Great brother, that Sam. We have gotten away with a million things together and while I think he's wise, still he lets me get away with stuff on him. Maybe because I am the oldest brother.

Anyway I says, "Sam, let's go to Saratoga." Sam knows all about the race because he only plays and loses every day. Sam fell for it, but he didn't know where Saratoga was. Can you beat that guy? In show business all his life, born in Troy and don't know where Saratoga is. Asked him how it happened and he said he never heard of a house there so he never heard of anyone who would steal it away from him if he did book it. Comical case, Sam, when he's funny, ain't he?

I told him it was 21 miles from Troy and Sam felt, if we would go by the way of Troy. Sam said he felt like riding once through his own hometown and not be afraid of the sheriff. So we went by boat, all alone. (Don't pull that on May, the boat thing, she thinks we went by train). After Sam paid everything he had \$104 left and I had a tip. I told Sam about the tip, and I didn't want to clean him and would he loan me \$150. Sam use to split up his rollbreaking about even in both of his pants pockets. Guess the boat ride got to him for he had it all in one roll that morning and couldn't turn me.

After I set him back for the yard and a half Sam blew out, afraid I would get the other \$150. Nice kid at that. You see he didn't have the heart to refuse me. Why don't you give Sam a notice sometime, and then I'll tell you I laid it for him with you.

Well, I've been here I paid the room and in a week in addition and here I am waiting for them to come out as I bet. It don't look as good just now. The skates are in here in the track. These western boys come in here with the awful one set of dogs you ever saw and somewhere they win. After I hound up with a couple from the west expect to do better.

I told them lay off of me will you? You know me of old, Freeman Bernstein, the guy who ain't never,

# JUNIOR ORPHEUM CIRCUIT RAISES BILLS AND PRICES

**Six Acts and Feature Picture—No More Curtain Advertising—Booked in New York—Former Finn & Heiman Houses.**

## 10% DEDUCTION MADE IN DETROIT BY MILES

**One House Out of Three There  
Withholding Money.**

Detroit, Aug. 11.

Numerous complaints have been heard in and around the places where actors congregate here with reference to an alleged practice on the part of the Pantages booking people of deducting 10 per cent. from artists' salaries when they play the third of the trio of Miles houses Pantages books in Detroit.

When playing the first two houses the artists receive their regular salaries but many it seems when playing the third house booked by Pantages finds that for some unknown reason and contrary to contract an extra 10 per cent. has been taken out of their salaries.

All of the artists who have complained to the V. M. P. A. about the 10 per cent. deduction have been later handed the deducted money by the Miles people. It is understood many artists have had the 10 per cent. deducted and through fear of getting "in bad" with Pantages have heard if they complained they would be barred from playing the Pans time, have accused the act and made the best of it.

## NOT MUCH ABROAD SAYS ED. DARLING

**Laddie Cliff and Ella Shields  
Only Turns Booked by Keith.**

There is little material on the other side available for American big time, according to Laddie Darling, the Keith leader, who returned to New York Monday after a trip through England and France.

Laddie Cliff and Ella Shields were the only positive bookings made by Darling while away. Cliff is to open on this side November 15 with a present route of 10 weeks. Ella Shields will start a Keith route of 15 weeks Dec. 20.

If present negotiations are completed Mr. Darling will bring over here Van Haven, the American ice manipulator, who has been several years on the other side.

## AGENTS IN STATE BLDG.

Agents are to be allowed to occupy offices in the Low annex building, now in course of construction at Broadway, 45th and 46th streets, and which will also contain the new State theatre. The original announcement from the Low headquarters was to the effect no vaudeville agents would be allowed offices in the new building.

This week options were given to several Potnam building agents for locations in the new annex.

done anything wrong to nobody. I'll stake you when I get back to a trip in Florida this winter if you want to go. We don't need money, just get there. I'll do the rest.

If you are Mel tell her you heard I was breaking 'em up here, but having trouble collecting. Make that strong cause it looks now as though I would have to make a quick wire touch from her within a day or two.

Want to do me a favor? Print a little item and date it from Saratoga that Freeman Bernstein is the son-in-law of the track, the way he's beating the books. This I will show that to the hotel people and it will be enough for coffee and wash.

Don't cross me kid. Do everything I ask and be sure and don't try to be funny by putting this in the Forum. This is confidential just between you and me. As ever, Freeman Bernstein.

The Junior Orpheum Circuit houses are to open their regular season Aug. 15-16 with an increased program over previous seasons of six acts and a feature picture. At the same time there will be a 10% in the admission prices formerly charged at the same theatres. Before joining the Orpheum Circuit the theatres were known as the Finn & Heiman houses.

The Junior Orpheum will be booked in the main by Harry Leinhardt, of the New York Orpheum Circuit's booking department. A couple of the smaller acts for each bill will be filled in at the Western Vaudeville Managers' Association in Chicago. Before removing the bookings for the Juniors in New York, the bills for them were handled by Sam Kahl in the association out there.

In step with the increased admission the general grade of vaudeville for the Junior Orpheum will be elevated.

Another departure for the houses will be the abolishment of advertising curtains. The advertising contracts expired with the end of last season and will not be renewed.

## CLEVELAND AGENCY INCURS KEITH NOTICE

**Booking Acts Out of Hip Into  
Park Attracts Attention.**

Cleveland, Aug. 11.

A booking agency in this city that is furnishing Myers Lake Park, near Canton, with vaudeville attracted official attention to itself through the engagement of Earl Hart and Co. for the park next week.

This week the act is at R. F. Keith's Hippodrome. Through accepting the Myers Lake date, if it is played, it remains an open question, according to report, just how the Hart act will continue on the big time.

The Keith people say they have paid no attention to the local booking office, a small one in regular season, and through their inattention really helped it, until the local agency (supposed to be the Moss office) picked out a good spot turn from the hip to follow up its local publicity at a summer resort nearby.

Playing Myers Lake will likely be called a violation of a big time contract as that park is not booked through an affiliated big time agency. Big time acts accepting the date may encounter difficulty in future big time bookings.

## INTERSTATE'S SAVING.

**Shifts Routes to Street Car Jump  
with Sleeper Fare Averted.**

The Interstate Union in the South found an expedient this week to save money for artists in traveling its tour. The split week of Galveston and Austin on the Interstate was changed to follow after Houston instead of after San Antonio. The shift makes a street car fare from Houston and saves three sleepers.

The opening Interstate bill starts at Fort Worth Aug. 15 headed by Kitty Dwyer. The same show will successively reach the other five cities.

## THOM, KLEENEY'S GEN. MGR.

James Thom said recently, manager of Kleeeney's Theatre has been made general manager of all the Kleeeney theatrical enterprises with headquarters in the Potnam building.

Miller at Pantages, Toronto.

Ed. B. Miller, formerly agent of Pantages Corporation, has been appointed resident manager of the new Pantages, Toronto.

TELEPHONE CHANGES OFFICE  
15th AVENUE  
1939 (COLUMBIAN BUILDING)

## DEPOSED PRESIDENT SUES NATIONAL CORP.

**Asks \$150,000, Five Years'  
Salary at \$600 Weekly.**

New Rochelle, N. Y., Aug. 11.

An aftermath of the reorganization of the National Play Corporation last week was a suit filed against the company by Arland W. Johnson, its deposed president, for \$150,000. That amount, according to the papers, represented what Johnson alleged to have been a broken contract made by him for five years, at \$600 weekly salary as president.

Johnson as promoter of the National must have voted himself the salary. He enlisted John Lamp, formerly with Procter's Mt. Vernon theatre.

On the filing of the papers here Johnson's attorneys served a checkmate upon at the property of the company in this city that could be located. The property attached was said to consist of a small bank building and about \$13,000 equity in the land purchased for the erection of a theatre by the National at Huguenot and Division streets. The theatre was to have been called The Huguenot. The Wells Construction Co. stopped work on the excavating when payments from the National failed to materialize.

The National expected to use stock held to purchase the building. The local "Daily News" has had several articles concerning the National and seems to have against the stock selling plan. It was the attitude of the "News" is reported that caused the National to discontinue Johnson and Lamp.

A bookish interview is without the National too does not appear to be planning it in any way and the identity of the "banking" connection is kept very secret, though well known in lower theatrical circles.



FOR Q106 RESULTS  
**LEW CANTOR OFFICE**  
IRVING TAYLOR, Mgr.  
1400 BROADWAY, N. Y. CITY.



# SMALLER PUBLISHERS OPPOSE, SOME FIRMS FOR 20-CENT PRICE

**Big Firms Propose to Go After 30 Cents as Long as They Can—Where Woolworth Enters Situation—Agitate for 7½ Cents Wholesale.**

As a result of Variety's canvass among the music stores in New York with the conclusion and opinion 20c. would be a happy medium as a retail price, an August 10 and 20 cents, many music publishers are looking with favor on such a figure. The smaller publisher, though he may be loath to a certain extent, maintains that the reason the big fellow does not establish this price immediately is that he would rather effect the extra 10c. as long as he can. Not until the time when matters become so acute that it becomes absolutely necessary to cut the price will he do it of his own accord, is the common opinion among the lesser publishers. The reason they may be biased is that they issue few high-priced numbers but cater chiefly to Woolworth and the other syndicate stores. Woolworth is a life saver to them. For Mr. Nutting, the chief buyer, conducts what is almost a strict cash buying basis; a check is always forthcoming within ten days. But this doesn't mean Woolworth has these publishers "tied" by any means. Woolworth needs the music publisher more than the latter needs the chain store. Buyers in entering a vast department store always clutter round the entrances and exits. They are not disposed to explore the deeper interior of the store. The music counter, which is always located far in the rear or sometimes even on the floor below in the bigger Woolworth stores, is what attracts customers into these regions. Incidentally, en route to the magnetic piano, the customer is attracted by other articles on display.

A member of the M. P. P. A. has been agitating the view there still is revenue at 10 cents for the publisher if he will adopt a radical move. Why not charge 7½ cents per copy wholesale, he argues, and let the retailer satisfy himself with but a 2½-cent profit instead of the penny more as now? That suggestion has not been accepted favorably. It seems the retailer will not take kindly, the opponents say, to this cut in his revenue, and there would always be the danger of someone surreptitiously underselling and thus being favored as was the rumored case of certain small publishers last year with often as low as five and even four and one-half cents per copy prevailing.

These small publishers that are still in the game and are exploiting chiefly ten-cent stuff, admit they are prospering and making money, because the overhead is so much less. The big publishers, it is well known, have been cutting down their lesser branch offices quietly but ruthlessly in an endeavor to save on the overhead. In time it is believed the ten-cent thing will again be the rule and not the exception as now.

## TIED OF BALLOONIST.

Cincinnati, Aug. 11. Charging that he takes an interest in a bathing beach hereabouts is made by Hattie Sefton Rees, aged 19, of this city, in her divorce suit against William P. Rees, aged 29, a balloonist with the John Robinson Circus. The couple were married April 29, 1919.

Since then, she complains he only gave her six cents, refused to buy her ordinary necessities and insisted that she pay his board bill.

## LAWYERS AID A "RED."

Chicago, Aug. 11. Samuel Ash, a young lawyer in the office of Leon Boranick, the theatrical attorney, was convicted before Judge Oscar Hebel in Criminal Court last week, along with Wm. Hous Lloyd and eleven other "Reds" and draft evaders.

Ash was sentenced to one year in Joliet penitentiary, but is out on appeal pending a motion for a new trial.

# MUSIC PUBLISHING COMBINE TALKED OF

**Western Capitalists Reported Underwriting Corporation.**

The initial steps were taken this week as the preliminary movement in a plan which has for its object the merging of the principal publishers of popular sheet music into one big corporation. The merger plan has hardly taken definite form as yet, but it is understood the organization will be underwritten by Western capitalists. Associated with this group, who have not been connected with the music field heretofore, are said to be several prominent Western theatrical men.

According to report, the plan calls for an examination of the assets of the various publishers. After this is done a valuation is to be set on each concern and each individual publisher entering the combination is to receive cash and stock for his interests. When this phase of the promotion has been completed the remaining stock is to be placed on sale on the New York curb market. The general plan of organization and selling of the stock will follow the lines of the theatrical and picture concerns incorporated as stock organizations during the past year, such as Loew and Famous Players.

Various efforts have been made to line up the music publishers into a merger such as above mentioned in the last few years, but none passed the talking stage. According to authentic information the merger plan is set on a solid foundation this time. If successful in lining up the publishers, a move will be made by the same interests to organize the music jobbers along similar lines. The plan then will be to unite both groups in one giant concern.

## B'WAY STORE FOR STOCKS.

**Another Promoter Offers Phone Shares.**

Broadway has another stock promoter operating in a store. This is the first bullseye sales scheme since the bright financier sold shares in an asbestos mine on Staten Island after setting his stage up in the arcade under what was formerly the Peblin. It later developed the asbestos mine didn't belong to the promoter, and the man who owned the field where it was supposed to be located objected.

The newcomer is peddling shares in a device which amplifies telephone transmission so that the invention can be attached to a parlor reading lamp and sounds become audible all over the store and even in the street.

The store between 51st and 52d streets is liberally plastered with invitations to get in on a "sound investment."

## JENIE JACOBS' START.

**First Order to Cost "Family Tree" for Nora Bayes—In New Office.**

Jenie Jacobs celebrated the opening of her own office (Jacobs-Smith, Inc.), in the Parkman office building, Monday by receiving an order from Nora Bayes to cost the new Bayes show, "Family Tree."

Aug 5 marked the debut of Jenie Jacobs as a general agent, directing attention to all theatrical branches including pictures. While connected with Edward Smith in the Jacobs-Smith connection, the Jacobs office are distinct from Smith's, though there will be a continuity of interest between the two concerns. Jenie's office is now the largest headed as an agent or broker in pictures.

Mae Jacobs was with the Pat Casey Agency for several years.

# UNION TO FINE LITHO GRAFTERS

**Billposters Volunteer to Regulate Evils of Own Members.**

Chicago, Aug. 11.

In a statement in writing to the Chicago Theatre Managers Association, the local union of the International Alliance of Billposters and Billers made the following declaration of rules for the forthcoming season, intended to regulate outdoor posting entirely and to curb some of the prevalent evils of the system:

"On and after this date, Sunday, July 25, any member of this union who shall sell, or offer for sale, the Lithograph Ticket Order, of any theatre or other place of amusement, if found guilty, shall be fined the sum of ten dollars for the first offense; twenty-five dollars for the second offense, and suspension for the third offense."

"Under no circumstances must any member, signing or posting paper on any route, cover the paper of another theatre or other place of amusement while there is yet room for more paper to be posted. It is the object of this law to discontinue the practice of some of the members who willfully cover the paper of other theatres. Any member who shall be found guilty of violating this section shall be fined the sum of ten dollars for each offense."

"With the beginning of the new wage agreement, Aug. 1, all members must perform the full day's service required by the advertising agent and in accordance with the existing agreement. Should it come to the notice of the executive board that any member is violating this section he shall be severely dealt with, as it is the wish of this union that the employer shall receive the service that he is paying for."

"In appreciation of the manner in which your association has treated the committee, and the fairness with which your association has at all times shown to us, we feel that we are only doing our share in aiding your association to perpetuate this wonderful spirit by the enactment of any law that your association may deem of value to the profession that we are all so vitally interested in."

## OPERA PROSPERS IN PARK.

**Aborn Co. in Newark, N. J.—Open Air Theatre Does Well.**

Newark, N. J., Aug. 11.

Business at the open air theatre at Olympic Park is proving an exception to the bad outdoor season. The Aborn Opera Co. is now playing operettas and musical comedies. When the season opened the first 16 rows were \$1, the scale including 75 and 50 cents for the balance. The \$1 section was pushed back to 32 rows and now extends for 35 rows.

The box office force stated patrons failed to buy 50-cent seats, wanting something better, and that brought the mushrooming of the dollar section. The price charged includes war tax, the top priced tickets being stamped 91 cents.



**M. MOSKOVINA**

LAST SEASON WITH

AR YOU WILLY? Central Theatre, New York, under a gorgeous vaudeville production.

A Novel Torpaichroon Offering. 146 West 54th Street, New York.

# BECAUSE OF BIG CRIME WAVE DRAFT LAW TO BAR CARNIVALS

**City Attorney in Duluth Lays Huge Increase in Burglaries and Pickpocketing to Traveling Shows—High Prices Permits Proposed.**

Duluth, Aug. 11.

# SONG TITLE BUREAU MAKES CLOSE RULING

**Two Publishers File Same Title Three Hours Apart.**

The value of the recently established Title Registration Bureau of the Music Publishers' Protective Association as a means of preventing disputes between publishers over titles was demonstrated very clearly last week.

Harry Von Tilzer and Remick & Co. each unknown to the other, and a song entitled "Rock Me."

The Remick song reached the M. P. P. A. early in the morning Thursday, together with an application for registration. The Von Tilzer song arrived a couple of hours later, also with an application for registration. The Remick "Rock Me" was registered as soon as it arrived at the M. P. P. A. office. An examination of the envelopes in which both songs were sent showed the Remick envelope to be postmarked 4 p. m. Wednesday, Aug. 4. The Von Tilzer envelope was postmarked 7 p. m. the same date.

Previous to the establishment of the Registration Bureau the situation of two publishers having identical or similar titles usually resulted in dissatisfaction all around, frequently winding up in expensive law suits and bad feeling. Under the rules of the Title Bureau the Remick song gets the right to the title by having arrived first and the matter ends there. The Von Tilzer "Rock Me" which is a different character of song from the Remick number, will be re-titled.

## LOCATED PHONEY BOARD

**Watertown's Chief of Police Knows Something and Proves It.**

Watertown, N. Y., Aug. 11.

One of the consciousness operating with the Empire State Shows here last week ran about of the authorities when Chief of Police Edward J. Hingham discovered the game, a pin board, was operated in such a manner that the operator would win whenever he desired. The chief confiscated the board.

The board was one in which marbles were dropped in a slot at the top and made their way to numbered slots at the bottom, passing through lanes between pins. Certain of the numbers rewarded the player with a prize. Others were blanks, the receipts going to the operator.

The board closed up like a case and had a leather covering. On each corner is a hinge with a round knob on it. One of these knobs was movable and would change the position of the hidden pins to direct the marble into a losing or winning slot. Chief Hingham by watching the operator saw him move the knob. The seizure followed.

## MAY YOHE'S LIFE ON STAGE.

**Returning to Vaudeville in "Hope and Strong."**

Los Angeles, Aug. 5.

May Yohe, once Lady Francis Hope, is taking up her stage career again. A week from now will see her at the head of her new vaudeville company. The act will be called "Hope and Strong" and will be a comedy on her past life.

Archie Lucy of Max Baucus will manage her. She will probably start her appearance in Los Angeles.

The crime wave record here for the month of July reached such proportions the City Council has ordered City Attorney Samuelson to draft an ordinance refusing to permit carnivals in the city. The carnival troupes are blamed for the long list of crimes committed by pickpockets and burglars. A number of carnival hands have been arrested here during the time that the shows have been playing.

The proposed ordinance that the council outlined will prohibit all carnivals and small circuses. To keep out the small shows the license fee for circuses will be placed at such a figure none but the larger aggregations will be able to meet it.

# DROPS DEAD WHILE PHONING RINGLING

**Charles Wilson, General Agent, Succumbs in Chicago.**

Chicago, Aug. 11.

Charles Wilson, general agent for the Ringling Brothers' shows, dropped dead here while talking on the long distance telephone to John Ringling. Heart failure was the cause.

Ringling was in New York. Wilson called him there from his home 310 South Main street. While talking Wilson suddenly collapsed and fell to the floor. His relatives picked up the receiver and notified Ringling what had taken place. Ringling immediately left for Chicago. Within an hour Wilson, a veteran circus executive and agent, was dead.

## JUDGING BEAUTY CONTEST

**Vaudevillians in Syracuse Have Something Wicked on Them.**

Syracuse, N. Y., Aug. 11. Because they're supposed to have an eye for beauty and because they don't live in Syracuse and thus will escape personal calls from more bosses, Leon Kruel, James Thornton and Oscar Loran, vaudevillians and brother job washed on them when they arrived here this week to play R. F. Keith's. It was that of judging the Beauty Contest being staged under the direction of the Syracuse Day Committee of the New York State Fair. About 500 photos of girls, all claiming to be the prettiest in Syracuse, were turned over to the trio of judges. Tuesday, Kruel is chairman of the board of judges.

There's one lesson for the judges. They're only asked to pick the prettiest. The girls they select will be sent to George Kessler, a leading photographer, for special art studies, from which another set of theatrical judges will make the final choice at the State Fair Sept. 5.

W. D. Wegfarth, manager of R. F. Keith's, and Edgar Weir, manager of the Strand, are steering the Beauty Contest.

## THROUGH SEPARATING.

Cincinnati, Aug. 11.

Sam Rodner, Cincinnati cap manufacturer, suing Lulu Rodney, ticket seller at Giff's Theatre, for divorce, alleges that in the two years they have been married he and his wife have separated five times.

He says that on a number of occasions she did not come home until midnight, and when he asked her where she had been she created a commotion.

## REGENT ALSO BIG TIME.

It has been definitely decided the Regent, one of the B. M. Mass houses brought into the Keith office by the recent merger, will play two days big time shows this season. I. B. Barnbach will book the Regent. He will also supply bills for the Jefferson and Hamilton.



## PRODUCING NEW TURNS FOR PICTURE HOUSES

### Coast Chain Will Have Acts Built Exclusively for It.

San Francisco, Aug. 11. Jack Partington, associate managing director of the Fortuna California-Imperial chain of theatres, is producing acts that will appear exclusively in the above theatres in conjunction with the picture and concert program.

Mert Harris, of the Watersen, Berlin & Snyder offices, is assisting Mr. Partington in the act production.

### LOEW'S HIPPODROME.

San Francisco, Aug. 11. A corking show with plenty of comedy, Italy and Wilson opened with a classy routine of ring and strong jaw feats presented in a special stage drapery. Their offering is worthy of being placed at either end of a big time program. Bonahue and Fischer managed to get a big laugh return on familiar material. Their knockabout acrobatic dancing and stunts were well liked.

The Worth Wayten Four proved a lively male quartet with good comedy and harmony. The imitations of musical instruments, closing with a collage, placed them as a hit. Cato B. Keith and Co. scored a laughing success with a comedy sketch entitled "Pretty Soft," which in theme is quite similar to the offering of Walter Fenner.

Fried and Downing went over big with their sure fire offering. They are a good comic and an excellent straight. Their talk is cleverly delivered, and their parody singing stopped the show completely.

Hite, Heflow and Loehr are a mixed couple offering a series of dances with a piano accompaniment. The costumes are pretty, and the setting attractive. The pianist displays cleverness and versatility in song numbers and acrobatic dancing, while the team make their changes. The act is generally above the small time average.

Joseph.

### TAX COLLECTOR SETS IN.

San Francisco, Aug. 11. A new move against theatre ticket scalpers was taken here last week when Edward F. Bryant, Tax Collector caused the issuance of warrants for alleged violation of the city ordinance providing for the paying of license.

Police Judge Morris Oppenheim issued warrants for Richard Quarg and Gus Liewer. Bail was set at \$5 each.

The license for people dealing in theatre tickets costs \$500 per month. An attack on the constitutionality of the ordinance requiring ticket scalpers to pay a license will be made by Gus Liewer and Richard Quarg.

The attorneys declared the ordinance to be unconstitutional.

### GRIFIN'S MINSTRELS.

San Francisco, Aug. 11. The opening date for Sam Griffin's Minstrels has been set for Aug. 12 at Livermore.

The company includes Eugene De Bell, Ted Young, Tom Stockman, George Harrison, Jimmy Rego, Doc Bacon, J. E. Hildard, Franklin Tomlin, Walter Hagger, Ray Gilbert, Joe De Rosa, Harry McElroy, James Nealey, Vincent F. McKay, Richard Flannery, Ray Francis.

The band of 16 will be under the direction of P. A. Mark.

### MET RAILROAD BARGAIN.

San Francisco, Aug. 11. The day after Road Show No. 265, Western Low Circuit, left Chicago the railroad quoted a rate \$25 cheaper than the advertised paid for the round trip of the Western Circuit.

Sam Harris, head of the Western tour, when the facts were brought to his attention in San Francisco, a few days ago, made up the difference to the 17 members of the company.

### "MY CELLAR"

A lot of Bohemia in the heart of San Francisco.

At the GRIDDLE

Waffles, Hot Cakes, Pancakes and Eggs, Etc.

40 BROAD STREET, Above Powell

HENRY HETTERED, Proprietor

### ORPHEUM.

San Francisco, Aug. 11. The current bill is decidedly below the average for this house, and consequently failed to arouse much enthusiasm. There isn't a single act on the bill that can be pointed to as a genuine outstanding hit. There is, however, an overflow of Southern melodies.

Georgia Campbell in "Gone Are the Days," billed as a dream of the old South, in which she is assisted by Robert Buchanan, Archie Hugues and George Sutton, topped the billing. A number of Southern songs are put over effectively in a pretty setting. Robert Buchanan shared the applause honors with Miss Campbell.

Dorothy and Storey were in the next to closing spot of the bill and went over nicely. The underwork of Dorothy was eliminated from the act here. George Austin Moore scored successfully with his clever delineation of ducky songs, and the laughs came freely for his stories.

The Harry Hayden Co. in the comedy sketch, "The Love Game," on second, got some hearty laughs. Elizabeth Nelson and the Harry Hayden managed to pull down a fair amount of applause for their acrobatic routine, but the straight and blackface work of the boys got but fair returns. The Haystack Bros. in a Japanese acrobatic routine managed to close the show nicely. A full season's work in the Orpheum work from feet to feet drew big applause. It is an unusual trick and worked up with showmanship.

The Parsheys, programmed as the originators of xylophone playing with half a dozen mallets, opened the show.

Frank Dubois and his Seven Sirens (hold over) repeated fairly well.

Joseph.

### PANTAGES.

San Francisco, Aug. 11. The Pantages show for the current week lacked balance and comedy. Odina closing, managed to hold the audience interested to the last. Alice Manning, billed as "The Strong Story Girl," seems to be more at home with operatic selections. She has an excellent voice and managed to get applause returns for her efforts. Cushman and Dunlevy, though underlined, did not show.

Ingdon and Clifton opened nicely. They have a sketch form for their hand-to-hand offering, which is entitled "Taking Things Easy." Their work is graceful and attractive.

Brierre and King proved to be the class of the bill. There is a real singing and talking offering which won great appreciation. Manning and Lee succeeded nicely with a rather disconnected routine of talk that contained some odd matter. Their comedy numbers are not as good as they might be and are poorly handled.

Ten little girls, billed as "The Douglas Dancers," in a classical terpsichorean offering having numerous pretty stage sets, proved a good novelty. The work of the ten children was rewarded with appreciation.

Joseph.

### MANAGERS ASSN. ADDITIONS.

San Francisco, Aug. 11. The Theatre Owners of Northern California and the United Motion Picture Industry of Northern California, two separate organizations have been merged into the new managers' association recently formed and known as the Allied Amusement Theatre Industry of which Irving C. Ackerman is the president.

The funds in the treasury of the former association amounting to about \$1,500 have been turned over to the new organization.

### ATKINS CO. FORMED.

San Francisco, Aug. 11. The Frank Atkins musical comedy company has been organized with the following cast: Garrett Price, Clarence Ridley, Bobbie Dean, Minor Reed, Florence Spatier and Ned Doyle, who will produce and handle the leading comedy parts. Eunice Gilman may join the show to open at Marysville the end of this month and play stock in that vicinity.

### GRAND, SACRAMENTO, SOLD.

San Francisco, Aug. 11. S. Morton Cohn has taken over the lease on the Grand, Sacramento. The house is being remodeled and newly decorated by Edwin H. Flagg studio.

The Del B. Lawrence dramatic stock now at the Majestic, will open at the Grand about Aug. 23.

### M'ARTHUR & LAMBERT.

#### Firm Formed on Coast to Operate New Bostonians.

San Francisco, Aug. 11. A partnership has been formed between John J. McArthur, producer of a number of dramatic and musical shows and manager of the Ye Liberty Playhouse, Oakland, and Laurence A. Lambert of the Lambert Musical Bureau in Portland and factor in the musical and concert world. The New Bostonians will appear under the McArthur & Lambert banners in the future.

Immediately upon forming the new business relationship several changes were effected in the management of the New Bostonians, notably in the managing directorship in which Lambert replaces Willis M. Goodhue, acting for McArthur during the San Francisco engagement. L. A. Willard has been appointed company manager and Ben Giroux will go ahead of the show.

The New Bostonians was formed by McArthur of the best talent in the Gallo English Opera Company when that organization disbanded in Oakland some months ago.

### 'FRISCO NOTES.

San Francisco, Aug. 11. Vic Le Roy and wife (Halo May), are on the Coast vacationing.

Brooks Parker succeeded Charles Reiger as leader of the Palace Hotel orchestra.

Mrs. Crane Wilbur, from Long Beach, Cal., is spending a few days in this city. Mrs. Wilbur was formerly in dramatic stock at the Alhambra.

Edith Powers, in charge of the Edwin H. Flagg studio San Francisco office, has been called to New York through the illness of her mother.

Duffy and Montague arrived from the East last week to spend several weeks with relatives on the Coast.

The University of California Glee Club returned this week from a tour of the Orient.

Harry Cornell is settling his personal affairs prior to resigning charge of the Oakland Orpheum to assume his new charge at the Winthrop Orpheum.

Harry Harrison is the new comedian at the Columbia, Oakland. Harrison is an Eastern burlesque man. He replaced Al Bruce, whose contract expired last week.

The Ye Liberty, Oakland, closed for five weeks for redecoration, opened last week with "Linger Longer Letty."

Binko & Ambler are forming another musical show which will have George X. White as principal comedian.

The Orpheum split week in the valley will open Sept. 3 in Sacramento.

Herbert Marple, road man, and Harvey Orr, on the professional staff of Sherman Clay & Company, left last week by auto on a trip that will take them into Chicago.

Fanchon and Marco's new show "Ruthless of 1933" will premiere at Sacramento, Aug. 12, remaining three days. It opens here at the Curran, Aug. 13. The engagement here is for three weeks at prices up to \$2.50.

The mother and father of Reginald Francis Murphy, who is on the Pon time, arrived in Los Angeles from Chicago to spend a vacation and visit with their son and relatives. According to the "Senator" this is the first time in 46 years that his parents have used the railroads.

The new theatre now in course of construction at Modesto, being built by M. L. Marlowitz, is expected to open around Nov. 1. It will seat 1,500 and play pictures. Marlowitz is also building a dance pavilion for Modesto.

### STOCK FOR PHOENIX.

San Francisco, Aug. 11. Sam Berkowitz, who recently closed his musical show at the Oaks in Portland, is organizing a dramatic stock company for Phoenix, Arizona to open at the Elks, Sept. 5.

### LOEW'S CASINO.

San Francisco, Aug. 11. Practically all of the entertainment was in the second part occupied by Nelson and Chain, heading the revue for the third and final week. Dresser and Wilson of the vaudeville contingent appeared as part of the revue with their dance specialties. This mixed team of dancers adhere strictly to dancing and do not attempt singing. The girl has personality and looks most attractive in short costumes. What her partner lacks in appearance is more than made up by his really good dancing, which drew the biggest applause, making the team the best liked of the vaudeville section.

Jewell and Raymond opened the show with songs and dances. They impressed favorably principally on their youthful appearance. Jack Neville and Frank Brockway offered a military talking skit. Neville is a private in blackface and Brockway doing a captain straight. They have some good talk and included a number of established gags. They secured laughs despite the stereotyped and unfunny delivery, especially of the blackface comic. Al Johnson and Dixie Crane bill their offering "Copped." Miss Crane as copette has Johnson handcuffed at the opening, which consists of talk about policemen delivered in a listless manner. Both possess good voices, but lack animation and left only a fair impression. Songs and dances of the past and present were offered by Margaret Doherty and Co. The company consisted of a mixed quartet with average voices. The classical and too daring by the youngest girl (undoubtedly Miss Doherty herself), gracefully and cleverly executed, proved to be the most worthy feature.

Frank Juhos, billed as the gummy tricker in "Hunkology," closed the vaudeville. He is assisted in his card tricks by a big fellow who makes funny faces and otherwise acts foolish for good laughs. Frank Juhos is doing the routine seen here last season at the Orpheum by Steve Juhos. New features in the Nelson and Chain revue were Phil Harris in his "sugar" specialty, who also appeared with Nelson and Chain in a movie studio sketch formerly done here by Jack Wilson in the "Let's Go" show. It was programmed as "Harry Weber's Movie Studio."

### MISCONDUCT ALLEGED.

San Francisco, Aug. 11. Dell Chain, of Nelson and Chain, was called as a witness last week to prove the alleged misconduct of Mrs. Clara Louise Levy, who is seeking a divorce from Robert Levy, a cigar salesman.

When asked if he was ever on a party to which Mrs. Levy was escorted by a man named Woodward, Chain stated he had never seen the woman before in his life.

Woodward was here about three years ago with Henry R. Toomer in an act at the Orpheum Theatre. Chain was on the same bill at that time.

### "LETTY'S \$100,000 IN 5 WEEKS"

San Francisco, Aug. 11. Charlotte Greenwood, in "Linger Longer Letty" shattered all box office records at the Ye Liberty Theatre in Oakland last week, drawing around \$22,000 on six days and getting \$24,000 on the week, including the Sunday night at San Jose, reaching over \$100,000 on five consecutive weeks.

### VACATION FOR STOCK CO.

San Francisco, Aug. 11. The Keating & Flood musical comedy company playing stock at the Lyric, Portland, Ore., has closed for five weeks.

Carlton Chase who was the leading man will not reopen with the company.

## LOEW COAST HOUSES RAISING ADMISSION

### Jumping From 30 to 50 Cent Scale With One Exception.

San Francisco, Aug. 11. According to an announcement from the Ackerman & Harris offices this week, admission prices to Loew theatres on the coast will be raised.

The houses now scaled at 30 cents will be raised to 50 cents in most of the towns except at the Hippodrome in this city, which will remain at 30 plus the tax.

The Casino here with the WM King company continues at 50 cents with legs and boxes at 75.

### MARRIED ON COAST.

San Francisco, Aug. 11. W. Stewart Webster, owner of a string of small picture theatres, was married here last week to Oona Weir, non-professional.

Both are of Woodland, Calif.

### SAVOY BOOKED.

San Francisco, Aug. 11. The Savoy, closed for the past two months, will re-open Sept. 3, with the "Georgia Minstrels."

The Savoy has solid bookings commencing in October.

### EDITOR BONNET DIES.

San Francisco, Aug. 11. Theodore Bonnet, editor of "Town Talk," a local paper, died August 7.

## NOTES

In the cops' roundup of alleged members and such last week one of the men picked up in front of Freeman's claimed at the 41th street police station his name was Harry Ward and that he worked for Rose & Curtis. The agents got "steamed up" a little about it and said there was no Ward in their office; also that some one was giving them bad publicity.

Walter Kingsley and the B. F. Keith Exchange press department have moved to the room adjoining that formerly occupied jointly by Kingsley and Elmer Rogers, on the second floor of the Palace Building. The change gives Kingsley and Rogers a room each.

Harry Stubbs, in charge of show routings for the Liberty Theatres during the war, has returned to the stage and will be featured in "Nighty Nighty" (Adolph Klammer). The show will play week stands and one nighters and will play a route extending to the coast and back.

Fred Fleck who is managing the Woods, Atlantic City, is leaving the shore next week, taking "Up in Mabel's Room" on tour. This house will be managed by George Sutton, formerly treasurer of the Chestnut street, Philadelphia, and Keith's Garden Pier.

Julian Rose sailed Tuesday on the "Nieuw Amsterdam" to play in the English music halls. William Morris booked.

Arthur Blondell is back in the Keith office after a two weeks' motoring trip.

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## REISENWEBER BUYS "SHELBOURNE GIRL"

Jean Bedini Loses Comedian in Deal—\$7,000 for Show.

The Reisenweber management of the Hotel Shelburne, Brighton Beach, has purchased from Jean Bedini "The Shelburne Girl," this summer's revue at the hotel. Seven thousand dollars is the reported price Reisenweber paid for the show, which will continue at the hotel until the season's close, with Al Sanders representing Wagner & Fisher. Through the deal Sanders, who has managed the show from its opening for Bedini, receives a percentage interest in it and has also resigned as one of the principal comedians for Bedini's "Twinkle Toes."

Bedini found that with two large burlesque productions preparing he could not extend his attention to the hotel revue as well.

"The Shelburne Girl" at the end of its Brighton run will move, with Sanders, to Reisenweber's on Columbus Circle.

Bedini also broke even on the revue venture.

## BROOKLYN GAIETY'S PRICES RAISED TO \$1

American Wheel House Opens With Advanced Scale.

The Brooklyn Gaiety on the American Burlesque Circuit opened Aug. 7 with an offering named "Grown Up Babies," the ownership of which is not disclosed.

The box office scale has been revised upward. The top is now \$1 for all but a few rows in the back of the house, whereas last season the lower tier was divided about equally into 50 and 75 cent seats.

It is reported that the Saturday night offering totaled more than \$900, but with the heat wave which began the current week takings shrank.

Several other American houses opened for preliminary dates to permit shows to reach distant stands for the formal beginning of the season, Aug. 23.

The Olympic, 14th street, New York, opened Aug. 7 with "Puss Fuss," the former Jean Bedini show, now operated on the American by Hurler & Reaman. The Kraus house has moved the box-office scale up from 75 and 50 cents on the lower floor, to \$1 all over, including tax. Box seats are set at \$1.36 plus 14 cents tax. The show did big business Saturday night, but Tuesday the house was only three quarters full, due to the heat.

## CENTURY, N. C., REOPENS.

Kansas City, Aug. 11. Remodeled and redecorated within and without, the Century, partly destroyed by fire last May, opened with Jack Reid and his "Record Breakers" Saturday.

Outside the building has been finished in white. On the inside the finishing is in white, light tints and gold, with mural paintings adorning the lobby.

Although one of the warmest nights of the season the house was sold out early and at certain times the line in front of the ticket window was a block in length.

Thomas Taaffe, whose popularity was much to do with the success of this house, continues as manager, with Fred Hader as treasurer and Fred L. Spear in charge of the publicity work.

## SUING WAINSTOCK.

Morris Wainstock, who managed "A Chance Every Girl Takes," a comedy drama, during its short tour last November through several Pennsylvania mining towns, is named defendant by several members of the company for back salaries alleged due as specified in their respective complaints filed in the Third District Municipal Court. The claims average \$75 to \$100 each. The attention broke up after a fortnight's existence, the defendant being the plaintiff performers were incapable in proving the merits of the vehicle.

Wainstock is in Chicago and trial will not be reached until September.

## RECORD BREAKERS.

Kansas City, Aug. 11. Jack Reid and his 1939 "Record Breakers" opened at the Century theatre here last night before a capacity audience, most of whom stuck for the finish at 11:30 despite the heat. The show as framed in too long and will stand plenty of punting, while the addition of a little more comedy will greatly strengthen it. The principals and chorus worked hard and, considering a few rough places which will easily be overcome, gave a very creditable and entertaining performance.

Individually Viola Elliott stood out far in front of the others. She led three numbers in the first act, two in the closer and was prominent in practically all of the comedy bits. She is a clever little woman, a hard worker, classy dresser, but inclined to "give 'em too much wiggling; in fact, she wiggled through every number. While on the shivering topic—there is a little redheaded pony on the left end who is one of the hardest workers in the business. She is little now, but if she continues for the entire season as she was going at the opening she will be about four ounces lighter than a cork.

The show opened before a drop in one "At the stage door" without the usual ensemble, showing the members in street clothes entering the theatre for the first performance. A short comedy scene between Miss Elliott and Joe Perry, Jew comedian, in which three garter purses, one above the other on the coubert's leg, were introduced. The girl takes the Hebrew's money and puts it down her waist for the first laugh.

The second scene disclosed three dressing rooms in the theatre, with the girls in various stages of dress and undress, mostly the latter, one of them stripping down to almost nothing. Several minutes were consumed here with small talk between the girls with a "hell" or so thrown in to make it snappy.

Next came the full stage, the exterior of the Broadmoor Hotel, Colorado Springs, and the first number, "That Melodious Jazz," with Josie West and girls, which went over with a bang. Bonham Bell, a very pleasing baritone, followed with a single and Viola Elliott gave the bunch an early thrill when she appeared for her first number adorned in a full length suit of white tights, with a large black muff for her only protection. She was good to look at and stopped the show for a number of recalls. "Baby Like Me" was the title, and she and the chorus also had the next number, "I'm a Dancing Fool," also well received.

Josie West, in regulation Scotch, gave a sword dance, but failed to register. The crowd wanted something faster, and got it when Viola Elliott and chorus sprang "My Oriental Baby." Miss Elliott's costume was principally a rhinestone breast girdle, which fairly dazzled her admirers' eyes as she introduced the snakey motions to the soothing strains of the Oriental music.

"A Dream of the Girl You Love," by Pauline Hall and chorus, was next and was the prettiest and neatest number of the bill. The voices were good and the girls in Colonial costumes made a pretty picture. "If I Ran a Big Department Store," sang by Bonham Bell, was one of the big numbers. The girls in groups of three and four were shown as models of the various departments. The number, however, dragged and failed to get over.

"Shookum," an Indian episode, showed the interior of a western dance hall and introduced Mr. Reid as the "Information Kid," but failed to arouse much interest. In fact, it seemed out of place with the balance of the bill.

"A Trip to the Moon," with Emily Keller, an act similar to the old airplane stunt, with the singer craned out over the audience, did not receive the attention it deserved. The first part closed with "Winter Time," introducing a number of the girls in different poses in the "Cave of the Winds," illuminated and a very pleasing act.

Act two was the interior of the hotel with a raised balcony up stage and illuminated stairways down from it right and left. The first three numbers, "Where the Sweet Lullabies Grow," by Miss West; "I've Got a Good Man," led by Babe Bradley, and "Little Jazz," introduced by Billie Marquis, failed to arouse much enthusiasm. This, no doubt, on account of the lateness of the hour and also on account of the fact that all were a little more toned down than some of the previous ones. "The Georgie Hunch," with Miss Elliott, started the ball again and called for many encores. A neat dancing act led by the Dancing Halls was greatly enjoyed. Next came Viola Elliott and the girls all doled up in "Teddy Bears." Play with Mr. Reid was the number, and got by heavily.

Bob Cleaver, in blackface, tried a monologue, but after telling a couple of gags gave it up, as he realized he was in the wrong spot and could not hold them.

All Abroad for Shunderland was the closing scene. It brought the girls out in full tights with nightgowns over them for a walk

down the illuminated stairways, and caused many of those who had started out to stay, look and stay for the finish. The costumes were all new, modish and will prove a feature on the circuit.

The principals and chorus are a hard-working bunch, and with the rough edges smoothed off the production will be a pleasing one. As a whole the show is extremely clean, and Manager Bernardin can feel assured that he has an attraction that will stack up well with anything on the circuit.

Huckles.

## PUSS PUSS

Heat and advanced prices couldn't keep 'em away from the first burlesque show of the season at the Olympic. Tuesday night, after a blistering, humid day, an audience of perhaps three-quarters capacity, gathered downstairs. The house has been freshly painted and proved cooler than outside.

"Puss Fuss" is offered anonymously by the Burlesque Amusement Co., and makes first class entertainment for a No. 2 circuit. It is made up of a male quartet, a sister act, and sixteen girls. The costumes are bright and for the most part fresh-looking, although some of the changes have been used before.

The scenic equipment makes a whole of a flax for what it probably cost. Like the costumes, most of it is new, although one or two of the drops gave evidence of previous use.

As to the substance of the show, its bits, its comedy and such incidents, the average is as good as the big organizations of half a dozen years ago. In some respects better. There was not a single moment of the time-worn material, such as money changing, table stuff and the like.

Don Small and Ray Reed are the comedians. Small does a sort of subdued "Dutchman," while Reed plays a curious character of a feeble-minded old man. Their work was away from the run of the old-time characterizations, and they had enough effective stuff at the get-go to promise an exceptional performance when they have added to and subtracted from what they now have. Doubtless they will do this as the season goes along.

A good start would be to live up to the finish. It has laughs, but it does not move swiftly enough at the tail end of a show. For example, the straight man should not be made to repeat his talk to both of the comedians. Such repetitions take time and are costly when a restless audience is beginning to get ready for the finale. Tuesday night, a score of men left during this bit. The nonsense about the wild woman is funny enough to hold them if it is speeded up. Or perhaps it would be well to try this out in some other part of the show and twist a quicker bit into the five minutes preceding the curtain.

The women of the organization are very well dressed. There are three women principals concerned. Evelyn Demarest, as leading woman, Violet Robben and Mona Mayo as subordinates. Miss Demarest takes honors for flash of wardrobe. One of her dresses, used late in the evening, was of cloth of gold with a train and revelation of tights, must have cost a round sum. The other two go in for gorgeousness of apparel than for neatness, freshness of coloring and short-skirted fluff models, all of them most sightly.

Miss Robben was the liveliest of the pair. She has a rather plump figure, but buxom proportions do not prevent her from doing a lot of girgery dancing of the most graceful kind, not to speak of surprising high kicks and intricate and (thus was the event of the Forteenth street evening) a short flash of the "shimmy" in the manner of Gilda Grey, which is the last word in high voltage shimmying.

The 16 girls are of miscellaneous weights and sizes, from a rilly-polly midsize with ornamental coils, who worked on the left to the string-bean variety, hidden in the back row for the most part. This anonymous producer seems to appreciate the truth of Jim Monaghan's classic lines:

"The jaded city rounder  
May prefer the hundred-pounder,  
But the come-on from the country  
Lakes 'em fat'."

Nevertheless, he seeks to meet all tastes. Considering the apparent cost of production and operating expenditures, the show and company deliver 100 per cent.

## FRENCH FROLICS.

Chicago, Aug. 11. Thomas R. Reilly presented the "French Frolics" for the opening of the new season at his own theatre with a brand new show. The show itself might not be the best show on the wheel, but in point of costumes it should lead. It will take a first-wheel leader to follow it there.

It looks like a Shubert production in more ways than one. The show proper starts out with a plot known as the "Lone Garden." The whole performance is just one specialty after another.

Harry Fiolet (Hello Jake) who for years has been doing this same stunt, is well supported by Walter Parker, who does a real Irish character as burlesque waltz, and works with energy throughout.

Hal Sherman is a close imitator of Jimmy Burton and one would almost think it was Burton himself. He was easily the hit of the show.

Dixie Mason with her blond wig made up as Lena Daley, former star of the "French Frolics," comes far from replacing the "French Frolic" favorite.

The chorus is a peppy lot, full of vim and vigor.

Barbara Neely, a sweet singing prima donna, stands out with a very small part.

It is doubtful the way the show stands now if it will break any records on the American circuit. But the costumes will call for a lot of talk among patrons and producers.

## ILL AND INJURED.

Max Schenck of the Law Office is still confined to his bed with an attack of ivy poisoning. He will be away for another week.

Louis Fincus expects to return to New York about Sept. 1. He has been resting for several weeks at Harsteg.

Mike Kelly (Kelly and Font) was operated on for appendicitis last week at the Roosevelt Hospital, New York. His condition is not serious.

Chester Spencer (Spencer and Williams) is at the Ocean Front Sanatorium, Venice, Cal., with an injured spine received on a roller coaster out there.

"Mattie" Sullivan (Sullivan and Caffrey), last season with Barney Gerard, is in the Prospect Heights Hospital, Brooklyn, with appendicitis. She was hurried there from her home, but the doctors decided against an immediate operation. Miss Sullivan formerly played with Gertrude Hayes as one of the original "bricks" tops.

Frank Meyers, treasurer of the Liberty, recently operated on for hernia, returned to the Liberty this week.

Fatsy De Forest and Lois Josephine ran into a ditch while autoing near Canandaigua, N. Y., Aug. 4 and crashed into a telephone pole. Both sustained slight injuries. Miss De Forest was driving at the time of the accident.

Olive May (Carl Hill and Olive May) is recovering from an operation for the removal of tonsils and adenoids, following a bad case of tonsillitis in Chicago.

Mollie Berretté, Russian dancer, is in Bellevue Hospital, New York, in a serious condition because of injuries sustained when struck by a sightseeing bus of the American Motor Transportation Sightseeing Company.

## MARRIAGES.

Joe Goodwin to Gertrude Moulton, Aug. 3, at Greenwich, Conn. Mr. Goodwin is general professional manager for Shapiro-Bernstein & Co. Mrs. Goodwin was last in vaudeville.

Hugh Avalon and Floche Belleau at the Jackson Cafe, Atlantic City, Aug. 5, by the Rev. Father Mulligan in the Holy Spirit Church.

William R. Lipman, of Schenectady, N. Y., a newspaper man, and Jayne Chennery, of Washington, D. C., formerly with the Zigfield "Polies," in New York City at the Church of St. Paul the Apostle, July 11.

Harry Masters (Masters and Kraft) to Grace Motine (Four Chicks).

Frank Geiber, assistant treasurer of the Selwyn Theatre, to Frances Sanders. As a wedding gift the Selwyns announced his promotion to the post of treasurer of the Times Square Theatre when completed.

## THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of the judgment:

Law Producing Co., Inc. to H. Robert Law & Sons; \$1,643.17.  
American Cinema Corp. to E. Weinberg; \$649.14.  
Broadway Music Shop, Inc. to H. Plasm; \$292.64.  
Arto Production Co. to Bonwit, Teller & Co.; \$515.36.  
Haltmark Pictures Corp. to National Shawmut Bank; \$441.04.  
Hence Boocroft; M. Karatz; \$1,121.86.

## BURLESQUE ROUTES

(Aug. 16-30)

Of the Columbia and American Wheels will be found on page 22.

## BURLESQUE WHEELS ACCEPT RAIL RATES

Are Not Seeking to Get Concessions From Govt.

The burlesque managers are not taking part in the effort of the road showmen to secure concessions from the Government on the new passenger and freight rates amounting to 20 per cent. for passengers and 50 per cent. for sleepers.

"The Columbia Amusement Co.," said Sam A. Scribner, "is making no effort to secure a party rate lower than that paid by other business men. If commercial travelers have to pay the increase, I see no reason why we should be exempt from the same charge. We are making money and we are content to buy our share of that \$600,000,000 railroad deficit."

"Besides, we see no present likelihood of securing any such concession from the rate makers."

Mr. Scribner added that while the box office scales of the circuit would be advanced slightly in New York, many of the out-of-town theatres would remain on the 1919 basis. In the metropolis the front rows of the orchestra probably would be advanced to \$1.50. The houses which do move their prices up will keep the advance within 20 per cent., he added.

Traveling show owners outside the wheels, on the contrary, declare their intention of making an argument for a special rate. Their case is based on the contention that with added costs in all departments of their activities and an election campaign going on, the road show will not go out at all and thus the new rates will defeat their own purpose by cutting off the revenue from this considerable volume of travel.

## ADV. STUFF 4 WEEKS AHEAD

Columbia Circuit Notices Company Managers on Billing Matter.

Sam A. Scribner, general manager of the Columbia Amusement Company, notified Columbia company managers and advance agents this week all notices, cuts, underlines, matter, photos, press stuff and program copy must be sent out to each stand four weeks in advance of the show this season.

The notice states that if the ruling is not complied with, or if the material sent out is not in good condition, the local manager will be authorized to have the necessary matter prepared and may charge the expense to the show failing to abide by the four weeks' advance rule.

## "FATHER" AT BOWERY.

The former Miner's Bowery, on the Bowery, New York, now but a memory as to title, will have Gus Hill's "Bringing Up Father" as its attraction opening Aug. 21.

Frank Congrove will manage the show. In the cast are Pete Curley, Sam Lewis, Joe Curley, Bob Graham, Barones Blane, Francis Paley, John Harding is musical director.

E. Schumpf in business manager, Leonard T. Mehan is on the executive staff.

## HESTER AT CADILLAC.

Detroit, Aug. 11. Billy Hester, formerly manager of the Empire, Cleveland, is in charge of the Cadillac, Detroit, for I. M. Herk, who recently purchased the house.

Isay Reidenberg, for many years manager, is retiring from theatrical business and will be associated with Sam Levy, former owner of the Cadillac, in reality.

## BURLESQUE ENGAGEMENTS.

Irma & Clarence's "Town Brando," George Clark, Ethel Shultz, Betty Cockrane, Olga Hudson, Norman Hanley, Charles Pagnon, Roy Harvey, Louis Southern and Helen Hudson. Ed. Edmondson will manage.

Jack Kammerer, "Gaiety Girls," Fred Taylor, Harry Hastings' Big Show.

John Williams, "Police of the Day," Evelyn Cunningham, Sam Green, "Girls de Locke."

"Cute Cuties," known formerly as "The Patrons," Mandy Brown, Ed Guden, Harry Seymour, Frank Daniel, Lillian Herbert, Frances Parr, Rose Allen, George Young, manager.

Charles Campbell, "Joy Riders."



# VARIETY

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The elevator in the building at 1509 Broadway (Little Palace) fell from the fifth to the second floor shortly before 1 o'clock last Friday afternoon. The accident was due to the snapping of cables. The safety device failed to work at the fourth and third floors on the downward descent, but, luckily for the eight passengers and operator, the apparatus caught at the second, the car stopping a foot below the second floor landing. The car stuck in the position, remaining that way for the rest of the day. Among those in the car were Charlie Morrison and Harry Daniels, both connected with the Keith office. All of the passengers were men and all kept their heads. William Simmons, the colored operator, assisted materially in calming those inclined to grow panicky before released at the second floor. Had the safety device failed at the second floor, a bad accident would probably have resulted, as the first floor is the "ground" floor in the Little Palace, with but a shallow basement under the elevator shaft.

Broadway refuses to stay arid. After the millions closed, because the overhead was too high, there sprang up a mushroom growth of "social clubs" provided over by the former saloon keepers. Admission was by "membership" card or by the face, if it was familiar to the owner. Hard stuff of various kinds commanded 25 cents a copy to the presiding officer's friends and 75 cents to a dollar to just lay members, introduced. Most of these have now closed. Within ten days or even half dozen well known proprietors of one time supply stations have taken possession of as many inconspicuous brownstone houses in the vicinity of Times square where the password is a not rule for ringing the doorbell and the confidence of the host. The old prices rule.

Fred Brown, lion trainer, with the H. W. Campbell United Shows, who is being detained in jail at Akron, O. for shooting a spectator, which he claims was accidental, this week confessed to police that Brown was not his right name and that he had deserted from the United States Army early this year and joined a circus. Federal authorities have been notified and will take charge of him this week. The injured man will recover, according to reports. Brown shot at one of his lions to intimidate the beast and the gun, which was supposed to have contained blank cartridges contained real bullets instead, and one of them struck the spectator. Brown has been under arrest in Akron for almost a month.

Jack Haskell, who has been directing the staging of productions in Australia for the past year for the Williamson returned to this country last week. Haskell made the trip by the way of Suez and visited in England. He will remain here for a month. During his stay he will pick up novelties for Australia and also engage a number of people to return with him.

Elsie Rosenberger returned to the Keith office Monday with a slight limp as a remembrance of her vacation. The young woman from Union Hill took her usual summer route to the Thousand Islands. While boarding the boat at Alexandria Bay to catch the train at Clayton for the return trip Miss Rosenberger slipped, spraining her leg.

The Fifty Club is reorganizing, preparing for the winter season. But few of the original membership of 50 will be held over, and the membership limit will be extended to 75. The club is unique among New York's social organizations and intends to hold its distinction.

Sidney Roseman was awarded \$1,417.46 in his suit against Felix Luman, the theatrical and real estate man, for legal services rendered.

## MUSIC'S OPPORTUNITY OVERSEAS

Some weeks ago Variety published an article on the manner in which American music publishers might increase their revenue by turning to foreign fields. The story was an elaboration of some "wise" shop talk among several of the big publishers. Among other things, England was suggested as an excellent field for Americans to exploit. It was practicable. One American publisher, A. J. Stamm, is now over there and satisfied.

Which is by way of prelude to introduce a recent letter sent to the "London Evening News," and signed by "Music Publisher." This music publisher bewails the British song situation as compared to that in America. He asserts there is a dearth of British song writers, and presents three causes for this. This music publisher, to begin with, evidently recognizes that, after all, it is not the music publisher who "makes" a popular song, but the fellow who originates and composes it. If it is a good song with possibilities it cannot help being well-known, despite all sorts of handicaps. This holds particularly true for England, where it is not a matter of "plugging" a number. That phase of the music industry is unknown because professionals are compelled to pay for their professional copies if they desire a song intended for incorporation in their music hall routine.

The publisher maintains the reason British songs run such a bad race (in England) for popularity as compared with the U. S. brand is that British writers are to "hide-bound"—whatever that means. His second reason probably explains when he states American song writers are given a much freer hand than their British rivals, and take liberties "which, if taken by British writers, would bring the critics down on them like a ton of bricks." His third reason suggests that "we are always so ready to accept anything that is foreign." That latter premise is almost preposterous, because it would apply in the United States just as well. Are we likely to take to British songs when the American brand is just as good and better? Certainly not. The reason the British public takes to American songs is simple in explanation—they are better.

If American publishers, now that a British publisher as much as admits the native product is inferior to ours, would be guided thereby, there are rich possibilities for them if they care to become enterprising to that extent. True, each American publisher has his English representative. But why maintain a foreign representative when one can open one's own branch in that country?

## PREVAILING STAGE TYPES

The prevailing stage types are changing. That is, in women. The styles in current demand are the ingenuous, small, frail, and pretty. However, they need not be so small nor so frail, but they must be pretty.

Beauty always has had its stage value, but never more so than just at present. Beauty and youth are a great theatrical team. They are more in demand now than formerly, though ever an asset. The many musical productions have made great inroads upon available youth and beauty, even often disregarding talent in the quest.

With the avalanche of slender youthful ingenuos, some of whom singing and dance besides posing prettily, the other type of yesterday, the husky, heavy, burlesque "comedienne" seems to be passing. No longer does an audience want its 500-pound laugh maker in the feminine, the kind that throws a cartwheel with a grunting after-effort, and uses dialect built according to her averagings. The audience still is willing to laugh but likes its laughter like its girls, slender and pretty.

The guffaw has been written out of the show business. Coarseness has been supplanted, by refinement. Suggestive innuendo is replaced by spicy wit. And why? Because of prohibition! The people are now taking their entertainment soberly, in thought and spirit. No more after dinner parties full of bad wine and loudly laughing while they walk to their seats. No more common drunks ruining a performance in their drunken way. With the absence of the liquor comes a different element to the theatre, the man with the woman he respects: the family together; the better people as they are, with liquor out. That has brought about the different and another taste in stage products, the sober seeking the sober, and both chasing away the hilarious. It's the show business on a sounder foundation.

## GOLFING FOR ACTORS

Actors as a migratory body are hampered in their sports through inability to become permanently attached as an active member to any one club. Outside of a few weeks in summer the professional is moving, from town to town, unless fortunate in securing a "run" engagement in a large city. The runs are never guessed out in advance, however.

A very big percentage of actors are golf fans. They like everything about the game and the exercise of it is perhaps the best thing the professional could indulge in for recreation. It's not so easy though for an actor to locate friends belonging to a golf club wherever he may be for a week. That is where the theatre manager is commencing to assert his interest in the actor. Appreciating what the incoming actor may have to contend with to play his favorite sport under pleasant auspices, any number of resident managers throughout the country have arranged for introductions and privileges in golf or country clubs of the visiting professionals.

Jack Elliott, manager of the Hippodrome at Youngstown, O., in New York this week, mentioned he had arranged with two golf clubs at Youngstown for artists playing the Hip to have the privileges of their courses. That is such a thoughtful action on the part of a manager and altogether outside of his duties as such, that the golf playing actors never fail to express their gratitude, not only to the gentlemen who secure these favors but to others in that town or on Broadway.

The golf players of the profession prize these privileges highly and are jealous of them. They are most discreet when playing under invitation to avoid any one single thing that might cast discredit upon their fellow golf players of the profession who may follow them on the course the next week, their last or the introducing member. To the contrary the men they have met on the golf courses of the country have had a considerable elevation of opinion of the actor from those they may have gone around with. This has seemed an opportunity to many of the golfers for a closer association with the lay public met on the field of sport.

Variety has been requested by actors who play golf to repeatedly urge upon all professionals invited to play on strange courses to always bear in mind others will follow them the next week or the week after, and if anything occurs that might result in a difference of opinion with anyone for the actor to immediately accept the blame to avoid it, whether in the right or wrong. Variety has replied that was unnecessary, but those who requested answered it could do no possible harm. However, nothing has been mentioned in that connection and it was only Mr. Elliott's remark this week which recalled it.

One of the actors who is an ardent golfer said his only wish was that all professionals who play would agree not to make any side bets on a strange course nor to play for cash prizes, regardless of the temptation. He thinks that is a grievous error and apt to work mischief with disgruntled members, through which other golfing actors might suffer.

## INSIDE STUFF

ON LEGIT

The \$22,000 shortage which the Shubert offices allege existed in the accounts of Herman H. Light, treasurer of the Astor theatre, has brought about several additional stories of so-called box office clean-ups. The fact that Light was baited out by a fellow treasurer led one of the "talkers" of the street to intimate the bail money must have come out of a certain manager's pocket during the recent run of a spectacle in New York. As a manner of weighing up managers it might be stated the manager who produced the spectacle, when asked whether there was any truth in the rumor his treasurer had "cleaned up" during the run of the piece, stated: "Well, if he did it's his money, and I am tickled to death that he got it. I know he got a lot more money for me with that show than I would have had otherwise." The baiting of Light by the fellow treasurer seems to have injured the feeling of a certain manager with whom the treasurer had a battle about a year ago, and he may be responsible for the circulation of the stories regarding the earlier "clean-up." The figures mentioned are preposterous on the face of the run of the piece, for the attraction stayed but 11 weeks, and to have gotten the amount stated the treasurer's "bit" would have had to have been \$20,000 a week. The particular manager quoted above has some advanced or liberal ideas about treasurers. The above quoted remarks were made while the spectacle was running. In addition the manager said: "I want a smart fellow in my box office. If he can make money for himself he will make money for me. I have found that out and never knowlege what goes to the box office man now and then."

The first sighters who flocked to the Hittings Monday evening for the initial flash of "Ladies Night" under the impression they would have to see it all at that time or lose the opportunity, should have been there Monday night at the dress rehearsal. Monday night was the time the knife commenced to turn. What the Hittings premiere presented was a cut down version, although that may have been perfectly satisfying for the on-lookers.

A number of showmen are amused over the laugh counting content on anent "Being Things," the farce at the Playhouse, produced by Wagenhals & Kemper and sold by them to Adolph I. Reinhardt, a newcomer in theatricals. According to the daily advertisements of the show, there are 317 "lufs" in the piece. A painted sign outside the Playhouse claims an even 1,000 laughs, while the electric sign above takes the middle course and admits exactly 663 laughs. The piece is slated to continue under a guarantee contract until next month, when Alice Brady is due at the Playhouse.

From all accounts, George White has wound up his racetrack season for the summer. White won heavily when commencing, really starting off with "Paul Jones" in the Kentucky Derby. That netted him around \$40,000 and the going was soft for some time after that. When the horse that White bet on grew balky they came in a heap. White, according to the books, was playing the short odds tags, those running at 5 to 1, 4 to 1 and 7 to 10. They have got to win pretty steadily at those prices to keep up a roll, and they didn't, with George said to have put back all he took out with a lot more on top of it. Now the latest theatrical plunger is reported as Harry First. First has a strunk and may profit by the experience of others, though that is very improbable. Al Jolson had his day, and though he kept some of the banker money, Jolson knew when to stop, which he did after he had played about \$200,000 (net winnings) with a trust company in order that he might be under cover for that amount at least for the rest of his life.

Dave Bennett originally staged the numbers of Lew Fields' "Four Little Ritz Girls" and his agreement called for program mention, regardless of whether any other director was called in. Ned Wayburn succeeded Bennett and is credited on the program as directing the entire production. Bennett claims that at least four numbers are being done as first arranged by him, but though he holds a contract stipulating program credit, his regard for Fields precludes any legal action.

It cost Sam Shipman something to write "Crooked Gamblers." The exact amount was \$50,000. That is the net loss of the young author through monkeying with Wall Street. He may get it back in royalty on the play, but if he doesn't Mr. Shipman is more than willing to call it even through having assuaged his feelings with his expression of the shipman opinion of Wall Street methods. He started with the title, "Crooked Gamblers" and kept it up throughout the play. Shipman says the government should suppress "Wall Street," but fails to offer an ever eager public its substitute for gambling. And the people will gamble. Shipman found it out at no light expense, but that loss may be the best investment Mr. Shipman ever made. Now he will hold aloof from the things he knows nothing of. Shipman said he bought only "gift edged securities." "Stocks that always have been good paying dividend givers with a well established business behind them." He admits the speculative intent, however, through failing to purchase bonds as his "gift edged stock." The trouble with Mr. Shipman was a bank account. He still has it minus. Before "Crooked Gamblers" came into New York it was "Tomorrow's Price" and played a brief spell in Chicago, opening and closing in the hottest period out there this summer.

The announcement from the offices of Walter Hest that June Walker had been engaged to play the role in "Scandal" created by Frankie Larrimore, was followed almost immediately by a 'phone message from Miss Larrimore's attorney, asking if the signing of his client for next season wasn't open to negotiation. When the time came for Miss Larrimore to sign for next season she jumped her salary from \$500 to \$1,500 a week, and eventually was willing to accept \$1,200. The best offer the management made was \$100. This not being accepted, they engaged Miss Walker. During the negotiations Miss Larrimore wrote to Cosmo Hamilton, the author of the piece, asking him to write a play for her and incidentally calling to his attention that she had not been retained for the coming season.

Harry Kline has been around the Globe theatre for the past several weeks "punch hitting" while Bruce Edwards is on vacation. It is understood Kline was offered his old berth as house manager by Charles Dillingham, but Kline intends remaining in the film field.

The Capps Family had some trouble over the children when the act played the Novelty, Tapscott, last week. The State Labor Department complained to the local authorities concerning the age of the five children. The father and mother are also in the act. The theatre management was summoned to court and the case continued.

Joe Flynn coined a new theatrical adjective for "Tinkle Me," the new Hammerstein show opening at the Belwyn Aug. 14. He calls it "a Musical Comedy."

Gus Seitzer, who has been leader for "Tree" at the Vanderbilt, will be the musical director for "Little Miss Charity," opening at the Belmont late this month.

May Dowling, the star lady agent of the Comstock & Gar outfit, will be both back and ahead of "Adam and Eva," which opens at the La Salle, Chicago, Sept. 6.

The Cortland, Cortland, N. Y., opens with four acts Sept. 2, headed by Lily Delaney (Keith). The house plays legitimate shows the second half.



# TOURING MANAGERS' ASSN. AND EQUITY GET TOGETHER AGAIN

**A. E. A. Leaders Reported to Have Taken Charge of One Night Stand Situation—Negotiations Now On Expected to Lead to Long Term Agreement. Proposed New T. M. A.-A. E. A. Contract Under Discussion.**

Negotiations were resumed again last Saturday between the Touring Managers Association and Actors Equity Association, with a view to arranging the details of a new form of employment agreement to be called the T. M. A.-A. E. A. contract. This contract is to be modeled after the Producing Managers Assn.-Actors Equity contract in a general way, and according to the plan under discussion, if agreed upon by the managers' and actors' organizations, the contract is to be the official employment agreement covering all engagements of Equity members, made by members of the T. M. A.

The T. M. A.-A. E. A. contract like the P. M. A.-A. E. A. instrument is to have an arbitration clause, etc. A move is also reported under way whereby the T. M. A. and Equity will enter into an agreement for a stipulated number of years, the agreement to be similar in form to the P. M. A.-Equity peace pact signed at the time of the strike last year. The agreement, if entered into with probably be for five years and the contract will also run for a like period of time.

Following reports of a threatened lockout against Equity members by the T. M. A. last week, unless the Equity granted certain concessions asked for, the Equity is reported to have got in touch with T. M. A. Although the Equity members had refused to extend the concessions desired by the T. M. A. at a meeting held Monday of last week, Equity officials called another meeting in Arden Hall last Tuesday night, for the purpose, it is understood, of having the rank and file back down on their refusal to allow the T. M. A. to "average up" performances next season. The averaging of performances means that if a T. M. A. manager played six shows one week and the next week ten shows, the two weeks would be averaged an eight shows for a given week.

If more than an average of 8 shows a week were given during the season, the T. M. A. would pay for the extra shows pro rata, according to the concession desired by the T. M. A. This the Equity membership refused to consider, voting it down and demanding the T. M. A. pay pro rata for all shows on the week over eight, regardless of whether only four shows were given the previous week.

However, the reported threat of the T. M. A. the latter part of the week to cut off all production for the season placed a different face on the situation and the resumption of negotiations between Equity and T. M. A. officials followed.

It is reported the rank and file of the Equity were still obstinate at the Tuesday night meeting, and it is understood refused to listen to suggestions by Equity leaders that it would not be wise to continue the stand against the T. M. A.

After a session reported as stormy, the Tuesday night Equity meeting, it is said, was adjourned without the question of backing down on the T. M. A. stand settled.

The Equity leaders, following the second refusal of the membership to grant the T. M. A. concessions, Tuesday night decided to take charge of the controversy and arrange what they believe to be a satisfactory agreement with the T. M. A.

Later, it is understood, if a satisfactory agreement can be secured from the T. M. A. the Equity leaders will call another meeting and try to have the agreement ratified.

A number of the T. M. A., which organization held a meeting on Wednesday, and another Thursday, stated Wednesday he was quite sure the Equity and T. M. A. would be able to settle all differences within a day or two and arrive at an agreement and contract satisfactory to all. According to the Equity constitution it will be necessary for the membership to ratify any agreement the council should make with

the T. M. A.

The Touring Managers Association is composed of managers operating companies on the two, three and one night stands at prices up to \$2.00.

## GOETZ'S NEW REVUE ENGLISH-AMERICAN

**Called "Piccadilly to Broadway"—Import Harvey for It.**

The new Ray Goetz revue will be equally divided in its acts between English and American. To further convey the scheme it will be called "Piccadilly to Broadway." The first act will be held on the London street, and the second will compose the American end.

Mr. Goetz is especially importing Morris Harvey, an English comedian, for the international revue. Mr. Harvey played the same role in London in "As You Were" that Sam Bernard did over here in the Goetz adaptation of that show. The American "As You Were" reopens Aug. 20 in Newark.

Frank Lahr has been engaged to head the second road company of "As You Were." Sam Bernard will resume the principal male role in the No. 1 company.

## "MARY'S" BALLOON AD.

**Tie-Up For New Cohan Show And Soft Drink People.**

Boston, Aug. 11. The Movie people have a link up for advertising of the new George M. Cohan show "Mary." They are issuing small balloons which carry their ad as well as that of the show. It is effective, but the soft drink advertisers are getting the best of it through the position they selected on the tops. The balloons are of the same sort as made their appearance in the cabarets several seasons ago as souvenirs.

## BARRYMORE-THOMAS.

John Barrymore and Mrs. Blanche M. Thomas, former wife of Leonard M. Thomas, of Philadelphia, were married at the Hotel Carlton Hotel Aug. 8 by the Rev. Dr. Charles B. Bullard. Those present included Mr. and Mrs. Charles M. Oelrichs, parents of the bride; Mr. and Mrs. Charles de L. Getrich, her brother and sister-in-law; Mrs. Russell G. Colt (Ethel Barrymore), Mr. and Mrs. Lionel Barrymore, Mrs. McCullough, Thomas Patten and A. K. Mackay, of Paris.

The license was obtained early in the morning under the name of Hylthe, the Barrymore family name. The bride gave her age as 29, while Mr. Barrymore said he was 37.

This was the second marriage for both parties. Mr. Barrymore married Katharine Curt Harris on Sept. 1, 1910. They were divorced in December, 1917. The divorce was obtained by Mrs. Barrymore in California on the grounds of desertion. The present Mrs. Barrymore obtained a divorce in Paris this spring from Leonard M. Thomas, who was secretary to the American Legation in Madrid in 1904. They were married in 1910 and had two children.

## Clara Bell Prey in Custody.

Kansas City, Aug. 11. Clara Bell-Prey, wife of M. E. Duretti, and leading woman of the Chicago Stock Co., which has been playing the small towns in Nebraska, has been taken in charge by the local authorities. She was found at the Union station suffering from temporary insanity as a result of the hot weather and overwork.

## STAGER ROYCE SUED FOR FAILING TO STAGE

**Contracted for \$600 and 1 Per Cent. of Gross for "Do-Do."**

The Marwood Productions Corporation has retained Alfred Beckman of House, Grossman & Verhaue to bring suit against Edward Royce, the stage director, for the recovery of \$1,000 damages through the latter's refusal to complete the staging work on the Marwood's initial production, "Do-Do." George Marshall and Avery Hopwood comprise the plaintiff corporation, the latter having also supplied the libretto for the musical piece.

Royce was engaged in March to stage the show at \$400 weekly salary and one per cent. royalty on the gross. After working four weeks, from March 4 last, he quit, according to the allegations. Bert French was called in to complete the task.

The Marwood Productions estimates itself damaged to the extent of \$1,000.

## 20-YEAR AGREEMENT.

**Shuberts Tie Up Shubert-Detroit With Attractions.**

Detroit, Aug. 11. For the next 20 years the Shubert-Detroit will play Shubert attractions. David Nederlander, the new lessee, has made a 20-year contract to play Shubert attractions exclusively.

This means E. D. Stair will have only the Garrick playing Shubert shows after his lease expires shortly on the Shubert-Detroit, better known as the Detroit opera house on the Campus.

## IRENE CASTLE'S HUSBAND

**Choice of Democratic Delegates for State Senator.**

Ithaca, N. Y., Aug. 11. The conference of Democratic delegates at Elmira this week for the 27th Congressional District decided upon Robert H. Treman of this city for State Senator.

The nominee is the son of a local banker and the husband of Irene Castle.

## ARLINE HINES MARRIED.

**American Actress Weds Hon. Vincenzo Ludovico of Rome.**

It has been reported from Rome, Italy, the former Arline Van Ness Hines is now the wife of the Hon. Vincenzo Ludovico of the Italian Chamber of Deputies and a prominent attorney in Rome. They were married in London at St. James, Westminster, June 21. Miss Hines was a member of Sir Herbert Tree's company for several years and was the authoress of several plays, including "Her Honor the Mayor." She was a former New York girl who met Signor Ludovico while he was serving as an officer in the Royal Italian Military Mission to America. They are residing in Rome.

## CELTICS AT FRAZER.

A deal is on between Joseph Lauren and H. H. Frazer, whereby the Celtic Players will move from the Bramhall Playhouse to the Frazer (formerly Harris) Monday, (Aug. 18).

The Celtics opened originally at the Provincetown. From there they were to have moved to the 29th street, but a split occurred, and half of the organization went to the 29th street, as "The Irish Players" and the rest keeping the Celtic title moved to the Bramhall.

## Wynn Show Changes.

The 15th Wynn Carnival when opening at the Illinois, Chicago, Aug. 16 will have the following changes: Marino Davis replaced by Minnie Harris; Lillian Wagner (prima donna) will succeed Lillian Durbin; Harry Johnson will do the tenor singing in place of Frank Ridge.

## Wooden Managing "People."

Ferry Wooden has been engaged by General Manager McKay to take the management of Thomas Dixon's play, "A Man of the People," for the coming season.

## WOODS & ELTINGE AGAIN?

**Report Julian Eltinge Coming East to Consult Former Manager.**

According to report, Julian Eltinge is on his way East or about to depart from the Coast for New York, to consult with A. H. Woods over a couple of plays the producer is holding with Eltinge in mind.

The manager and star were associated for several seasons, with Woods building the theatre on 42d street he named after Eltinge. When their contract expired the theatre retained its name and has since held to it, now as then known as the Eltinge.

Mr. Eltinge recently finished a world's trip with his own company. Previously he starred in feature pictures.

## STANDARD ON B'WAY GOING INTO PICTURES

**B. K. Himberg Makes Official Announcement—Leaves Riviera Alone Uptown.**

B. K. Himberg, who has acquired sole control of the Standard theatre, says his policy for that house has been definitely fixed. Pictures with musical interpolations in a continuous program at popular prices is the plan.

"Bim" now controls the Standard, West End, Schuyler and 103d Street.

The Standard was recently sought for K. & R. legitimate combination bookings, but negotiations fell through. The house is at Broadway and 26th street. A few blocks further up Broadway is the Riviera, booked with legit attractions through the Shuberts. The Standard played legit since opening with John Cort, at one time its manager.

## HEADLINERS IN SHOW.

**Tom McNaughton and Others for "Magic Melody."**

"The Magic Melody" opens its second season in Buffalo, Sept. 6. Wilner & Romberg presenting a practically new cast, which holds several vaudeville acts in the company are Tom McNaughton, Kramer and Doyle, Clara and Verdi, Rosetta Mantella, Stewart Sisters, Flavin Arcare, Gertrude Seldon, J. Arthur Bengold.

Bengold is a tenor, with a name in the Yiddish theatre and is said to have been the best singing juvenile on the East Side.

The numbers will be put on by May Leslie, who recently joined "The Gold Diggers." Miss Leslie drew attention as being the first girl stage manager when she was at the Century Roof.

## Casting "Chocolate Soldier."

**Shuberts Looking About to Fill Cast of Revival.**

The Shuberts are looking about to fill up the cast for their revival of "The Chocolate Soldier." One of the first approached was Prital Shoff. The Shuberts offered her \$150 weekly and she countered at \$1,000 which hung up the engagement.

Another contract offered this week was for Alice Lloyd and her husband, Tom McNaughton, jointly. It had not been consummated up to Wednesday. Miss Lloyd is negotiating to go out under the direction of the Transcontinental Theatres of Canada (George B. Dunscomb) and McNaughton is under engagement for the road tour this season of "The Magic Melody."

## LEAGUE'S ATTRACTIVE FRONT.

The exterior of the Actors Equity League's club house in 43d street has been given attractive treatment.

The wall has been painted in green and white, following the same color scheme used by Thorley the florist on Fifth avenue.

The A. P. L. asked Thorley for permission to use his artistic decorative idea. Consent was given.

## MYSTIC CLAYTON IN SHOW.

The Krellberg Productions, Inc., cast for "Adrienne" will be Octavia Brooke, Ben Harrison, Doris Arden, Vivian Oakland, Howard Marsh, Mystic Clayton.

Harry Krivitt will be the general manager for the firm.

## MUSICIANS AND LEGITS EXPECTED TO CLASH

**Unions Awaiting Any Action Against Them by Managers.**

Trouble between the legit managers in New York and the musicians' union is expected around September 1, or as soon as the season gets in full swing, in the event that the managers should attempt to eliminate musicians in several legitimate houses understood to be slated to be orchestral next season. Among union musicians the reported move of the managers is looked on as a threat of retaliation, because of the musicians having secured a 10 per cent. raise, on threat of strike, during the settlement July 1. If the managers should go as far as expected in the elimination of dramatic house orchestras and cutting down of men in musical shows, a man in touch with the union situation stated this week it would result in charges of discrimination and, if proved, would immediately call for a strike against the offending manager.

Even if the union did not authorize such a strike, it was the opinion of the union official that the musicians might pull an "outlaw" strike with the tacit understanding the union will not go to any great trouble to break it up, if, although technically illegal, the strike seemed justified by conditions.

Conditions in vaudeville in New York, as far as musicians are concerned, indicate no signs of immediate or future trouble. The vaudeville end was lately settled. The picture field is in the same condition as the legitimate. If the managers cut down the number of men the musicians are expected to charge discrimination and if the manager is proved to have discriminated, to call a strike against the individual exhibitor so discriminating.

## COMEDY'S RECORD.

**"Scrambled Wives" Gets \$1,650 at Opening.**

"Scrambled Wives," the new farce offered by Adelphi-Klammer, which had its premiere Thursday of last week, set a new first night record at the Fulton with better than \$1,650 in the top being \$2.50. Other attractions at this house have opened at \$3 top but failed to get as big a gross.

## JOLSON'S SARATOGA SHOW.

**Comedian Will Furnish Entertainment by Himself Aug. 28.**

Saratoga, N. Y., Aug. 11. Al Jolson will give a single-handed performance here Aug. 28, furnishing all of the entertainment. He did the same thing for an evening here last summer during the racing season.

The Jolson show "Winbad" starts its tour Aug. 30 in Montreal.

## HOLDING "MARY" OUT.

Philadelphia, Aug. 11. "Mary," the George M. Cohan musical production, comes here from Boston Aug. 20, opening against "Florodora" and "The Girl in the Limousine."

"Mary" is given an indefinite date. It was stated with authority by one of the producer's staff that the piece would not open at the Cohan, New York, despite the list of full musical shows assigned to the K & E houses using up all "syndicated" theatres except the Cohan.

## ESTEL HATFIELD MARRIED.

Cincinnati, Aug. 11. Estel Hatfield, Cincinnati dancer, who is appearing in "Binks and Batten" in New York, was married to Lieut. Robert R. Thompson, U. S. N., in New York last week her parents here were informed. The couple will live in Charleston, S. C., where he is stationed at the navy yard. Katherine Hatfield, the bride's sister, is also on the stage.

## Sadie Martinot in Asylum.

Sadie Martinot is now a patient in the St. Lawrence Hospital for the Insane at Ogdensburg, N. Y. She was received there in a transfer from Ward's Island.



# SEASON'S EARLY BUSINESS INDICATES RECORD YEAR

**New Shows Arriving in Pairs—Two Naughty Forces This Week—Hot Weather Hits Older Shows. Five Openings Next Week.**

Theatrical producers in New York are taking the early returns of the season on Broadway as an indication of the theatre is in for another year of tremendous business. The returns of the half dozen shows that have played the way for the season of 1938-39 have been such that all managers are most optimistic regarding their predictions for the year.

The first two new shows to hit the street were the twin Wall Street plays, "Opportunity" and "Crowned Diamonds." Both are doing business with the latter reported as having a shade the best of it in the first week's running. Also arriving in pairs this week were two farces, both reported as "naughty" in the reviews. One is "Ladies Night," at the Eltinge, presented by A. H. Woods, and the other, "The Girl With the Carmine Lips," at the Plymouth and Judy, written and produced by William Cottom, who wrote "Up in Mabel's Room" and "The Girl in the Limousine." The Woods piece is looked on as a corking commercial piece of property, while the "Carmine Lips" show, according to reports, has a chance if it is speeded up and the public catch on to the fact that the women principals run around in their lingerie during two acts of it. The Woods show goes longer one better with having the ladies in one-piece bathing suits, and the scene in a Turkish bath.

The Kluge production "Scrambled Wives" seems to have caught on and should do business. The indications early this week, with a slump on generally at the houses where the summer shows are running, were that "Scrambled Wives" was holding a good steady pace.

The regular summer shows were hit hard during the first few nights of the week by the weather. Monday night was red hot and business was off all over town with the exception of "Lightnin'" where a record for standees was hung up. The show and house management are in the dark for the sudden influx, although the show has been holding to a sellout right along. The "Polka," "Night Heat," "Honey Girl," "Neandata of 1939" and the Winter Garden all felt the force of the weather opposition on the first three nights this week.

The Hippodrome opening Monday night drew heavily and the show is reported as the best there in the six years it has been under the Charles Bingham management. The spectacle is entitled "Good Times."

For the coming week there are at least five new shows due to come in. Comstock & Galt have two, "The Cave Girl" opening at the Longacre, and "The Checkerboard" for the 39th Street. The Maxine Elliott is to open the season with "Spanish Love" and the Woods-Hart Carroll production "The Lady of the Lamp" is due at the Republic Monday. The Arthur Hammerstein production "Tinkle Me" is to follow Ed. Wynn's "Carnival" at the Belvue Tuesday night.

The Shuberts are switching "Not So Long Ago" from the Booth where it has been for 11 weeks to the Haydn Monday.

The Eltinge with "Ladies Night" has been added to the list of buys of the agencies.

## ALL THEATRES BUSY.

F. W. Jenkins wants a house for drama to stock of middle class and capable of operation at \$1 top but so far has not been able to find one. Mr. Jenkins had been chartered the metropolitan district for a distance of more than 50 miles of New York and everything was wound up tight.

## FLORENZ TEMPEST DIVORCE.

Chicago Aug. 13. Florence Tempest has entered suit for divorce against her husband, Joe Hines. She mentions desertion.

## "FOLLIES" BREACH, SAYS MISS CORNELL

**Starts \$25,000 Suit Against Flo Ziegfeld.**

Olive Cornell began a \$25,000 breach of contract damage suit against the Ziegfeld Follies, Inc., this week, complaining she joined the show with the understanding she would be featured in the cast. Instead of which she is submerged in a mass of names minus any distinguishing billing. Miss Cornell was last in vaudeville, which field she devoted for an engagement with the "Follies."

No defense is filed.

## SARATOGA'S SHOW SEASON.

**August Bookings at the Spa During Racing Season.**

Saratoga, Aug. 11.

The Congress has its bookings for August during the racing season. This Saturday "Huddie" is to be at Manager William Weston's house. Aug. 16 O'Brien's Minstrels 20-21 "Homestead" (film) 27-28 "Lightnin'" "Hello Alexander" (Melvyn and Neath) did big business last Friday night in intense heat. "The Rainbow Girl" was billed for Aug. 23, but the date is off.

In Convention Hall Mr. Weston has arranged for one night (Aug. 24) of Al Jolson. It has a capacity of over 5,000.

## "SPANISH LOVE" OPENS.

Washington, D. C., Aug. 11.

"Spanish Love," the second production since the Rich advent of the producing firm of Wagenbach & Kemper into the theatrical fold and which is the work of Avery Hopwood and Mary Roberts Rinehart, had its first showing at the Shubert Palace theatre Monday, and the local critics have pronounced it a distinct novelty success.

The cast the local critics commended was of unusual brilliance. Henry Stevenson, James Rennie, Maria Del Carmen, Kenyon Bishop, Gus Winberg, Lane Bright, Ben Hendricks and Russ Whymal received splendid notices.

The piece is an adaptation of Aus Jardine de Murco of Jose Pilo y Codina, Carlos de Hattie and Antonia Lavergne, and judging from the reception accorded it locally will be a success.

A novel feature is the placing of the orchestra in the back of the gallery with the covering of the orchestra pit having it represent a street with the actors making their entrances through the hole of the theatre.

Even this extreme innovation does not detract from the magnificence of the production and performance.

## NAN HALPERIN'S SELECTION.

Nan Halperin will be featured in the unsung version of Clyde Fitch's "Torch" which the Shuberts will place in rehearsal next week. Blanche Merrill wrote the book and lyrics.

Miss Halperin declined for some time before finally accepting a choice. The obstacle was an offer from A. L. Erlanger for a play held by him. That Miss Halperin had an unfulfilled contract with the Shuberts might have influenced her decision.

Holstein Producing Manager.

Harold Holstein is to make his debut as a producing manager in the near future. He has secured the rights to "Hill Climbers" by Mrs. Tullia Hammer through the Miss Kerner Agency.

## ADLER'S LAST TOUR AS YIDDISH SHYLOCK

**Farewell Season Begins in Boston Sept. 13.**

Boston, Aug. 11.

Jacob P. Adler, Yiddish actor, will begin his farewell tour here at the Boston opera house, starting Sept. 13. Two weeks are booked. Winor & Rosenberg then taking the attraction to Broadway. Mr. Adler will offer "The Merchant of Venice," appearing as Shylock, which will be done in Yiddish, although the balance of the company will play in English.

Announcement of Mr. Adler's farewell tour has drawn attention in theatricals. The Yiddish star has been on the stage for 45 years and is now close to 72 years of age. His idea of playing Shylock in Yiddish with a supporting company acting in English was first tried in 1903, when he offered the "Merchant" at the Academy of Music, later moving to Broadway and showing at the American (now Loew's) American Music Hall.

The salaries at the time commented on the new Shylock. Mr. Adler being credited with a fine characterization. That he should play the role in Yiddish is not necessarily a handicap to attendance, it being figured that 70 per cent. of the audience are familiar with the lines.

## "DEFENSE" AT BLACKSTONE.

Chicago, Aug. 11.

Edgar MacGregor's production of "For The Defense," scheduled to open at Powers', Aug. 28, has been switched to the Blackstone, opening Aug. 28.

The change was necessitated by the success of the Arthur Hyman-Martin Herman show, which it is into Powers' on a guarantee with an option and which has scored strongly enough to warrant the exercising of its option.

Hugina Walters has been engaged for the cast. She was leading lady in "The Outlaw" last Spring.

## "ROSE GIRL" CAST.

"The Rose Girl," with book by William Cary Duncan and music by Dr. Asim Gersel, is due to open August 27 at Alhambra, then into Pittsburgh for a week. Frank Stammer is staging the book, with Carl Randall putting on the dances.

In the cast are Mabel Withee, Flora Zabell, Harold Crane, Ray Raymond, Roy Atwell, Joie Intropoli, Ben Linn, David Andrada, Dorothy Kachage, Louis Simon, May Kitchen, Rose Holander-Frank Vaeth, Christine Miller.

## SCIBILLA SINGS.

Anton F. Scibilla is suing Rupert W. Wright for \$2,500 on breach of contract for services rendered by booking an attraction into the latter's Coliseum Dance Palace, Baltimore. The defendant contracted for the continuous bookings by the plaintiff for a period of June 5, 1938, to Dec. 31. The first attraction was to play six weeks at \$44 weekly, two of which were completed prior to the alleged abrogation of the contract.

H. J. & P. E. Goldsmith are acting for Scibilla.

## CHORUS FOR CLOSER BOND.

The Chorus Equity Association will hold a meeting at the Hotel Astor Wednesday, Aug. 14, for the purpose of voting on proposed changes in the C. E. A. constitution, designed to effect a closer affiliation between the Chorus Equity and the Actors Equity Association.

## ACCEPTS MACK PLAY.

A. H. Woods has accepted and placed in rehearsal another play by Willard Mack, entitled "The Girl From The Bronx Hall." In the cast will be Laurel Stinson, Robert McWade, Edmund Bestwick, Frank Monroe, Ralph Bennett, Joan Robinson, Lamelle Monroe, Fletcher Harvey and Carl Jackson.

## POSSE SUCCEEDS EDWARDS.

Washington, D. C., Aug. 11. J. J. Posse has been appointed manager of the Shubert circuit, succeeding Jack Edwards.

## BINGHAMTON STOCK SHIFT

Albany Colonial Company to Go Permanent.

Binghamton, Aug. 11.

Fred J. Campbell, who has been managing the Army Playhouse (stock) here, will take over the management of the Colonial Players at the Colonial Albany, Aug. 23. William Amadell, manager of the Colonial Players, will become director of the same organization.

Frances Anderson, leading woman of the Army company, will go to the Colonial as leading woman, succeeding Laura Arnold. Stewart Robbins will remain with the Colonial organization as leading man. Campbell says the Colonial Players, who opened for a summer engagement, will remain during the fall and winter.

## "WELCOME STRANGER" GETS HALF MILLION

**Does Average of \$14,700 in Chi for 34 Weeks.**

Chicago, Aug. 11.

"Welcome Stranger" at Cohan's Grand played to \$12,591.75 last week instead of \$9,990 as reported. During the 31 weeks this show has been here it has played to \$456,735.50, an average of \$14,733.39 per week.

The show is scheduled to close Aug. 23, which will complete a run of 34 successive weeks to practically capacity business, and will pass \$500,000 gross in that period.

## JOE GLICK IN K. C.

Follows John B. Fitzpatrick as Manager of Shubert.

Kansas City, Aug. 11.

It has been announced here that Joseph Glick of New York will have the local management of the Shubert theatre for the coming season. Mr. Glick has been a road manager for a number of years for Shubert attractions and was last here as manager for "Oh, Bess." The opening date has not been given out.

Mr. Glick succeeds John B. Fitzpatrick, manager of the Shubert since 1916. Immediately after the closing of the house last May, Manager Fitzpatrick left the city. Soon it was reported that he had married Maybelle, a dancer, in Chicago. A friend of his denied this report. A few weeks ago his former wife, from whom he was divorced in 1918, sought to have the decree of divorce set aside. Her petition was overruled and the divorce stands.

Previous to 1916 the affairs of the Shubert had always been looked after by a resident manager, a Kansas Cityan, but with the retirement of Earl Steward the Shuberts have had one of their own representatives in charge.

## CINCINNATI OPENINGS.

Cincinnati, Aug. 11.

The summer picture season at the Grand Opera House, under the management of McMahon and Jackson, expires on August 29 and on that date Manager John H. Haytin will resume control and reopen the regular season. He has just returned from his honeymoon on Long Island, but took enough time to visit Broadway looking office and secure his attractions for the foremost of the coming year.

The Lyric opens Labor Day with "Always You." McMahon and Jackson, who have purchased the Lyric, do not get possession until next May, so Hubert Henck will keep Shubert shows there until that time.

For the following season Shuberts will have two new theatres in this city. Work on them will start soon.

## GRAND, K. C., SOLD.

Kansas City, Aug. 11.

Maxime M. Dolansky and Edward Dolansky of Dolansky Brothers have purchased the controlling interest in the Kansas City Amusement Co. which owns the Grand Theatre, one of the most popular in the West. Has been operated for the past two seasons under the management of Kins & Erlanger.

It is stated that the Kins & Erlanger franchise, which has rights to run, will not be affected by the transfer of the majority of the stock to the Dolansky.

## FACTIONS CREATED BY LAMBS' BATTLE

**Much Interest Evidenced in Boyd-McGraw Scrap.**

Two theatrical factions are being created as an outcome of the fracas in the Lamb's Club early Sunday morning. There are two parties now in the field handling what might be termed propaganda for the principals in the row.

The net result of the Sunday morning battle is that John C. Marvin, the comedian, was in St. Luke's Hospital in a state of coma suffering from concussion of the brain and had not recovered consciousness up to Wednesday. John J. McGraw, manager and part owner of the Giants, has various bruises and lacerations which he sustained in the scrap, and William H. Boyd, who mixed it with McGraw, is being hailed as a hero at the Lamb's, where the general tenor seems to be in his favor.

Atop of this the District Attorney is to make an investigation of the matter and there are hints that the Federal authorities may take a hand as it is stated that the affray occurred after a drinking bout in the club. The house committee of the Lamb's has issued a number of statements, first denying any party in the club at the hour the fight took place; second, that it would be impossible for anyone to obtain liquor in the club, and, third, that McGraw was the aggressor in the row.

According to reports about the Lamb's McGraw is said to have abused Boyd, who refrained from starting anything until the baseball man made an effort to kick him. With that Boyd punched McGraw in the eye and generally administered a beating which caused the blood to flow. The scrap was stopped and later resumed. During the entire time Marvin is reported to have acted as a peacemaker. After the second row McGraw, accompanied by Marvin and Winfield Liggett, went to his home in a taxi. They got out of the cab and McGraw is supposed to have gone up to his apartment. Liggett turned to get Marvin back in the cab and discovered he was lying on the sidewalk unconscious. He was taken to St. Luke's Hospital immediately. No one seems to know how Marvin sustained his injuries, and it is a question whether his collapse to the sidewalk was an aftermath to a blow that might have been struck in the fight at the club or afterwards.

The Executive Board of the Lamb's met yesterday for an investigation of the fight, and the indications were that the findings would be against McGraw. This move was instigated by an official of the club as early as Tuesday. McGraw had been under a suspension of membership from the Lamb's until recently because of his attack on Walter Knight, a former wine agent, also a member. It is said McGraw thought Boyd was Knight when he accosted the former on his return to the Lamb's, after the suspension ended. When friends arranged to have Knight and McGraw shake hands and call it off, McGraw is said to have struck Knight with his left hand while he was holding Knight's right.

The Police Department placed two detectives in charge of an investigation as to how Marvin received his injuries, and it was believed the comedian would have recovered sufficiently to make a statement Wednesday night. The affray has caused so much interest the "American" took editorial notice of it Wednesday, reminding the members that rather unclubby things either in "doing their drinking outside and their fighting inside" and that "it would have been better in the interests of the club's peace if they got their liquor inside and took their battles outside." Bussing with the following: "And why the Lamb's Club? Why not the Lambasting Club?"

## MANY "LINCOLNS"

William Harris Jr. is understood to be casting three companies to send on tour in "Abraham Lincoln," which continues its lengthy run at the Elter, with no likelihood of its immediate departure from the metropolitan.

The piece is playing the Elter under a guarantee and must be given four weeks notice before the house can terminate the engagement. As it has never fallen below \$1000 there is no disposition on the part of the house to get rid of an consistently successful attraction.



## SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln" (last 15th week). Business jumped about 1000 last week after that which the show did the week previous, when the gross was \$10,000. The advance sale holds the business up over the last night due to heat or rain.

"Americans in France." (15th week). Opened in last week with business only fair.

"Cinderella on Broadway." (15th week). Garden (15th week). Never really got started at the Garden. The show was had in the first place and the switching of the cast failed to help any. Matinee business still off, and the gross hardly over \$1,000 a night. Not real business for the Garden.

"Come Seven." (15th week). Broadway (15th week). Weather naturally hit this show a little, but at that gross around \$1,000.

"Crooked Gamblers." (15th week). Hudson (15th week). \$10,700 last week after the notices on the opening on the previous Saturday were none too strong in favor of the show. \$1,000 Monday this week.

"Ed Wynn Carnival." (15th week). Clones Saturday night to make way for "Tinkle Me." Business for the Wynn show held up very well after moving from the Amsterdam.

"Famous Mrs. Fair." (15th week). Sticking along with gross between \$1,000 and \$1,500.

"Follies." (15th week). New Amsterdam (15th week). Although this season's show was reported as being looking in comedy it is attracting the crowds. Business fluctuates but little, with the gross over \$10,000 mark. There are some balcony seats empty.

"Foot-Locks." (15th week). A new version placed in effort to send the takings up. Reported around \$4,500 last week.

"Girl with the Curious Lips." (15th week). Punch and Judy (15th week). Opened Monday with the notices fair. Show fairly slipped in on gun show until the final three days before opening. Wilson Colman, who wrote "Girl in the Lamourline," making his debut as author-producer, with his wife the lead in the play.

"Girl in the Spotlight." (15th week). Knickerbocker (15th week). Tepped \$15,000 last week and will stay until about Labor Day, when "The Sweetheart Shop" is due. Over \$12,000 week with the Saturday night business off.

"Gold Diggers." (15th week). Lyceum (15th week). Another turnaway week and got almost \$15,000.

"Good Times." (15th week). Hippodrome (15th week). Opened Monday. Typical flip show with the usual notices.

"Money Girl." (15th week). Cohan & Harris (15th week). Continues to attract summer visitors, getting consistent pugging in the way of gross work, and business is over the \$10,000 mark.

"Tong." (15th week). Vanderbilt (15th week). Two extra matinees this week for the trying out of the company to be sent on the road. Last week's business was all that the house could hold, with standards at every performance.

"Ladies Night." (15th week). Eltinge (15th week). An undress farce with unlimited possibilities for a draw. General one immediately after opening.

"Lassie." (15th week). Casino (15th week). Looks like it will last the summer out to new business since moving from the Hayes. Its ad in one of the morning papers only mentioning the show at a theatre south of city street on Broadway.

"Lightnin'." (15th week). (15th week). The surprise of all time in show business. Has smashed all existing records and is setting one mighty hard to touch in future. Will remain for the third season on Broadway. Last week with standard gross was \$13,000.

"Night Beat." (15th week). Liberty (15th week). Was slightly off last week, but

stepped \$17,000. Was a little off last week.

"Not So Long Ago." (15th week). Moves to North Hayes next week. Getting between \$4,000 and \$7,000.

"Opportunity." (15th week). 4th Street (15th week). Showed strength last week, getting in the neighborhood of \$1,000. Charles Miller was presented with 10 per cent. of the show by Wm. A. Brady before the opening.

"Poor Little Rita Girl." (15th week). Looks like it was going to do good business despite warm weather. Trew in the neighborhood of \$15,000 last week. Over \$1,000 Monday, exceptionally hot night.

"Scandals of 1920." (15th week). Holding at good \$2,000 pace with demand strong. Voted by Broadway mob as best of summer shows in town.

"Scrambled Wives." (15th week). Record opening for house and at \$2,500 scale topped anything the house ever held for a first night, even at \$1 scale.

"Seeing Things." (15th week). Playhouse (15th week). Guaranteeing the house and will remain next month. About \$1,000.

"Sins and Satins." (15th week). Not doing what it should. Was off the early part of the week. About \$7,000 which means they are overboard for there is a \$10,000 net.

"The Charm School." (15th week). Not creating much of a stir and demand not strong.

## EVERY SHOW IN CHICAGO A HIT

100 Per Cent. Record in Windy Town in August.

Chicago, Aug. 11. There aren't many attractions playing, but every one is a winner. "The Sweetheart Shop," forced out of the Illinois by Ed Wynn's Carnival, moves to the Columbia, a unique step in the deal of summer, especially since the show has already played here 17 weeks.

Box office estimates for last week:

"Transplanting Jean" (Powers, 15th week). This comedy co-starring Arthur Byron and Martha Hedman, backed by Ben Marshall, a local architect with a leaning toward show-business, got fair notices from the critics, the talk generally is that Miss Hedman is somewhat miscast. Show people regard it as a hit. Opening was lukewarm but claims to have approximated \$11,000.

"A Man of the People" (Princess, 15th week). This Abraham Lincoln piece got marvelous criticisms and, though patronage is not booming, is playing to steady receipts far beyond what this theatre usually draws, not to say for a straight drama in summer. \$9,200. Will stay until Sept. 15, longer than originally hoped.

"Sweetheart Shop" (Hilsons, 15th week). At \$12 top \$15,000, will do three matinees weekly when moving to the Columbia next week.

"Passing Show" (Hilsons, 15th week). Strong from the start \$15,000.

"Welcome Stranger" (Cohan & Harris, 15th week). The veteran of the year averaging better than \$14,000 on the run, probably the musical record for Chicago's history.

"Greenwich Village Follies" (Knickerbocker, 15th week). Raging a little, but still good, \$15,000.

"Buddies" (Woods, 15th week). A recurring hit, notices immense, opening a turnaway, \$15,000 in six days.

## DATES FOR CANTOR INSTEAD OF SHOW

Reported Comedian Will Get \$2,000 a Week.

Eddie Cantor, due to appear as a single at the Palace Monday, is said to be drawing \$2,000 weekly. Cantor's vaudeville dates came about through delay in preparing the show in which he was to have been starred by Flo Ziegfeld.

It is reported that the contract between the comedian and producer calls for the show to be produced by the third week in September. Cantor sought vaudeville when it was apparent the show would not be put on by then.

Cantor's contract is supposed to guarantee him 35 weeks for the coming season. Mr. Ziegfeld was reported to have arranged with Aaron Hoffman to write the Cantor play.

## WALL STREET STOCKS

(Continued from Page 1.)

underwriting commission of \$2 a share. Thus the underwriters will pay nearly \$20 a share. That's where it is "pegged."

But the underwriters want their money back and the only way they can get it is by selling the stock on the open market. A broker who is a member of the exchange is not permitted to sell listed stock except by actual transaction on the floor. If the underwriters put out short lines now at \$20.25 and the market later goes up they must either cover short sales at the higher market or deliver the stock they take over from under-subscription. In the latter case they stand a loss and still are added with blocks of stock. Neither of these methods are conceivable.

Plain common sense indicates that they will wait until after the rights expire and then remove bear pressure, waiting for better conditions in the money market for a general rise of the entire list to dispose of their holdings at a profit.

It is a curious circumstance, which may explain how it is that shorts seem to control the Low price within such narrow limits without heavy short selling, that outsiders do not seem to be able to do business at any of the bargain prices which have come out on the tape within the last ten days. Trades have been recorded on the ticker at 26 but Variety has good authority for saying that at least one broker has had standing for ten days an order to buy 3,000 at 26 and 3,000 more at 19, and has not been able to complete the transaction. From Thursday, Aug. 12, to and including the close of Wednesday last, the extreme range of Low has been 26 and 20 1/2, high all within about 35 to 35 cents a share of the one to the underwriting syndicate.

In the case of Famous Players there was some talk during the week of the possibility of the underwriters who took over a big block of the convertible preferred early in the year, turning it into common as a move to increase their voting power in the property, but this turned out to be a myth. It is authoritatively learned that at the time of the preferred issue, Adolph Zukor and his associates took up their full quota. They hold a majority of the common stock and thus hold a majority of the preferred. If both sides convert the preferred into the common the balance would be undisturbed.

Another possibility was discussed. This contemplated the conversion of preferred into common in order to make delivery on short sales if it became necessary by reason of a squeeze of the short account. But the cost of such a device would be prohibitive. Turning preferred stock quoted at 34 into common quoted at less than 10 would buy no mutter-chaps for the operator, especially when the original cost to the underwriters for the preferred was more than 30.

Famous Players officials are said by competent authority to have their holdings unimpaired, so that no inside long stock has been liquidated. Apparently the cautious short selling and hasty covering that has been going on has been designed as a demonstration by the Street to discipline Famous Players control, by gradually eating the price as part of a plan to impose its will upon the company officials.

A drop of nearly 25 per cent. in Famous Players would naturally be

embarrassing to a holder who had put the stock up as collateral for a bank loan and would be calculated to make an impression on Famous Players holders. It seems to be Wall Street's opinion that the film enterprise into which it has cut itself involved, should be run on a business efficiency basis, and it is altogether likely that the slump in Famous Players was tugged to serve notice that Wall Street will have its way in this particular.

Whether the film men have taken the hint or not does not appear, but it is said to be true that Famous Players payroll has lately undergone drastic revision. That was one point Wall Street's emissary in the Famous Players office is said to have insisted upon.

These are all inside maneuvers of a purely tactical character. In the broad situation surrounding the whole market there are many elements playing directly into the hands of the bulls. Chief among them is the money condition. Banks are shutting off loans. It is true that call money has got down to 6 per cent., as against higher than 15 during the time last year when the biggest bull market of a decade was in full swing. But Stock Exchange members are not interested in money that can be called in at a moment's notice. What they want is time money, and time loans, say six months' maturity, command prohibitive prices when they can be secured at all.

There is an authentic record of a bank putting out about a quarter of a million dollars on six months' time. The rate was reported at 9 1/2 per cent. and the offering was snapped up. Most time loans to brokers these days carry a five days' clause. Any important general rise in security prices, therefore, must await the correction of this abnormal credit situation, aside from the special considerations which apply to the Amusement issues. There couldn't be a worse time to float new stock.

There was practically no dealing in picture and theatre stocks on the Curb. Small lots of Orpheum changed hands at 25 and 24 1/2, representing small holders who were pressed for cash. One trade in one hundred Goldwyn was reported during the week at 13, unchanged from the low when the pool in that issue broke a week ago, after holding steadily at better than 17.

Transactions for the week from August 5, including August 11 were:

STOCK EXCHANGE					
Thursday	Friday	Saturday	Sunday	Monday	Tuesday
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100

The summary of the week ended last Friday showed Famous Players (last week) down 17 1/2, low of 17 1/2, 6 1/2 cent change on the week, low of 6 1/2 cent.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

THE CURB.

Thursday	Friday	Saturday	Sunday	Monday	Tuesday
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100
Low	100	100	100	100	100
High	100	100	100	100	100

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

Low: 100, high: 214, up: 30, last: 214, low of 14, up: 30.

## KEITH ACCUSES SUN.

(Continued from Page 1.)

that committee. The character of the charge would indicate that a verdict of guilty might bring with it two sentences. The first could be that the policy of the new theatre at Toledo Sun is booking, and through which the charge arose, must change from vaudeville to some other entertainment, or Sun be suspended or expelled from the V. M. P. A. If Sun is found not guilty, it might possibly be the verdict of the V. M. P. A. committee that the Keith office allow Sun to resume his booking relations with it. According to the understanding, the Sun bookings were suspended this week in consequence of the filing of the protest.

In the booking contract between the Keith office and Sun it is provided Sun may book in Cleveland, Toledo and Columbus a bill of the type played by the Empress. Toledo, at the time the contract was made. At that time also Sun was not booking in either of the three towns.

The Empress type of show was a bill not to exceed nine acts and not to cost over \$500 weekly, gross, with the theatre not to charge over 10 cents admission.

The Keith-Sun tangle will cause vaudeville artists to be watchful. While there has been no statement made to the effect, it is the invariable rule to consider a house in question such as the new Sun theatre in Toledo, as opposition. No one in the Keith office would discuss this point, but one of the managers, who refused to be quoted, stated that undoubtedly would be the case. The Sun house in Toledo is to open Aug. 19 with vaudeville. The manager suggested artists be warned against playing the Sun Toledo house if they wanted further bookings on the time booked by the Keith office and he also suggested that artists avoid or refuse to accept Sun blanket contracts for 10 weeks or more which did not designate that Toledo was to be excepted. Otherwise the manager added it was unlikely the Keith office would accept the "blanket contract" as an excuse for playing Sun's Toledo.

When asked if this would apply only to Toledo the reply was affirmative. The manager stated the Keith people had no wish to work an injury to a great many people interested with Sun along his circuit and therefore made Toledo the only point in the present dispute.

The possibility of the Keith office discontinuing its booking relations with Sun was reported in Variety some weeks ago. At that time it was understood the Keith people felt aggrieved over Sun having become interested in the Toledo proposition and intending it for vaudeville, with Sun having bid 10 per cent. of the house. The 10 per cent. was exclusive of the booking Sun also secured. The Keith people have a big time theatre in Toledo, with the Keith house there of much smaller capacity than the new theatre. The Keith people, according to all stories at the time, thought Sun had taken an unfair advantage, though having used the Keith office connection in promoting the Toledo houses as well as using the same connection in furthering his interests all along the line of the present Sun Circuit. It is this phase current accounts say that the Keith people are hating their protest of unfair business dealings against Sun.

Variety's information is that Sun has offered the Keith office a part of his Toledo holdings or a part of his entire circuit, but the Keith side seems to be that Sun promoted another vaudeville theatre in a Keith town while doing business with them, and that regardless of anything Sun might wish to do now, that theatre is ready to open and intends to play vaudeville. The Toledo house has been built by local capital. Sun books many houses in the middle west, some erected through the same means.

It's the first time in theatrical history a protest of this nature has been laid with a managerial association. In a way it illustrates the influence of the V. M. P. A. in which all recognized vaudeville circuits are enrolled. In former days the Keith people would have declared Sun "opposition" and adopted the customary theatrical tactics applied in these instances. Now they accept the V. M. P. A. as a vaudeville tribunal and file a protest with it for adjudication by its members.

Jeanne Engels Recovering. Jeanne Engels, who recently underwent an operation for appendicitis, is recovering at her home in Hamarock, N. Y.

## WALTHALL BACK AGAIN.

With Maude Fulton, Film Star, in "Humming Bird."

San Francisco, Aug. 11. Maude Fulton's "The Humming Bird" comes to the Columbia next week.

Henry R. Walthall (himself) and Maude Fulton (herself) are heading the show.

## MARTIN RESIGNS.

Syracuse, N. Y., Aug. 11. Francis P. Martin has resigned as resident manager of the Empire. He will be succeeded by John Mager, who assumed his duties this week.

## SIDNEY JARVIS BOOKING.

Sydney Jarvis has quit the stage for the booking business. He recently established an office which specializes in securing people for picture concerns.

## WAITING DARK 3 WEEKS.

Syracuse, Aug. 11.

After Gus Hill's Minstrels this week the Waiting will be dark for three weeks ending Sept. 8, when "The Line Girl" will come in for State Fair week.

The Empire will have the "The Old Homestead" as its attraction during the same week.

## "LEE" BOOKED IN ADVANCE.

Thomas Dixon's new play, "Robert E. Lee," opens Sept. 14 out of town. It is said to have closed for Southern bookings before it was staged, on the strength of the name.

It is due in New York during October.

## Another Shubert Site.

Lee and J. J. Shubert have purchased three houses on West 52d street, near Broadway. They will be remodeled into small apartments for the present. Later the parcel will form part of a theatre site.



# "GOOD TIMES."

## ACT ONE.

**FIRST SCENE—SHADOWLAND**  
(Directed and arranged by Max Tabor)  
Music by Max Tabor  
Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

## SECOND SCENE—THE VALLEY OF DREAMS

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

## THIRD SCENE—MURDER AND FUN

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

## FOURTH SCENE—THE HALL OF COMMERCE

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

## ACT TWO.

### FIFTH SCENE—A TAY STORE

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### SIXTH SCENE—THE TINT THEATRE

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### SEVENTH SCENE—INSIDE THE HIPPODROME

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### EIGHTH SCENE—THE HANSEFORD FAMILY

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### NINTH SCENE—THE GARDEN OF FLOWERS

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### TENTH SCENE—THE LAND OF AMERICA

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

## ACT THREE.

### ELEVENTH SCENE—THE ROAD TO OREGON

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

### THIRTEENTH SCENE—THE ROAD TO OREGON

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

would tax the superlatives of a descriptive expert.

Scene follows scene in eye filling climaxes. Novelty lighting effects and ensemble appearances flash one after another, all leading up to the apex reached in "The Magic Garden" and "The Land of Happiness," where the Hippodrome pool is utilized as a canal for a Venetian set, and where the high divers and disappearing chorus march from view and are swallowed up by the rippling water to reappear after the diving girls, as human statues on revolving fountains.

Another scenic triumph was "Colorland," in the second act. With a riot of colors the set itself pulled gasp number one. A double staircase gave the girls opportunity to march up into view of the house in solid lines of color, costumed in basket dresses. They were in line formation about fifteen abreast and remembered to repeat the march, making a second appearance with the solid colors bedazzlingly broken up in different color combinations.

"Shadowland," "The Valley of Dreams" and "The Hall of Commerce," were the three eye-openers. "Shadowland" was a unique idea in silhouette effects. Blanche Cuyler as "The Master of Light," posed before an iridescent drop behind which the shadows of Long Ago danced in diaphanous draperies. A "Tubster" conceit also introduced, showed the girls blowing beautifully colored bubbles while a riot of color played on the drop above them depicting a monster bubble disintegrating.

"The Valley of Dreams," an allegorical affair with the Naan Sisters from vaudeville as "Sunbeams," was another scenic triumph. The set was preoccupied by imagination ("Happy" Lambert) with the Story and Nette's Pluck as "Youth and Truth." Joseph Parsons as "The Valley of Dreams," and had no trouble filling the big house with his excellent barytone.

"The Hall of Commerce," another first act full stage scene also utilized a stairway for the entrance of the mammoth chorus and principals. Lines of girls in and 12 abreast, with a single leader or torch bearer, marched into view down the stairway in the "March of International Progress." Each row was costumed, according to the nation represented, with the grand climax leading up to the entrance of the United States accompanied by Liberty (Nette's Pluck), Truth (Blanche Cuyler), Columbia (Virginia Patterson). The finale was "The Land I Love," a duet by Blanche Cuyler and Arthur Geary with the Hippodrome Chorus.

Specialties in the first act were classical dances by Blanche Cuyler and Nette, Nette (Natalie and Perry). The little dancer fitted about the stage as lightly as thistle down and showed some class in top spinning, pirouettes and flat work. She elevated perfectly and in Pluck was a worthy dancing partner who opposes her in perfect style.

Music and Fun, a circus drop, served to introduce Perry Corvey, a new and foreign musical clown, who hung up an individual triumph that was equalled but never surpassed during the balance of the evening. Corvey, entering in a deep dance costume which he walks out of, registered laughs continuously with a fast moving succession of mechanical novelty tricks. A travestied sharp shooting bit with Corvey breaking targets with a gun, the barrel of which curved around in a circle, was a howl. Another laugh shot and breaking a target by firing into the mirror, away from the target. Numerous other mechanics and comedy props aided Corvey's excellent knowledge of pantomime values in getting under the skin of his wifemates. He will be a favorite at the Hip.

"A Toy Store," in act two, was a full stage eye-biter and produced with the usual Hippodrome lavishment of clown dolls, tin soldiers, a doll wedding, Pierrot and Pierrette, a coin, "The Wedding of the Dancing Doll," by Blanche Cuyler and Hip Chorus, and specialties by the Four Russes, acrobatic dancers. Four Nations in hoop juggling, a Harlequin and Columbine dance by Blanche Cuyler and Nette, Natalie were followed by the Pender Troupe, another European turn, over here before. The latter, in marches and formations, starting with a modest and winding up with a tilted figure some twelve feet tall, marched on and lined up abreast in "pair of stairs" formation for comedy business with the tallest dropping a hat which it retrieved and passed up the line to its owner. Grotesque tube heads are worn by the troupe which is distinctly European in comedy appeal, but got over as a night asset at the Hip. The finale of this scene was "Goodnight" as the soldiers in full gaudy tumbling and evolutions.

Race and Risk, a novel act. The Tint Theatre, were another European couple that caught on. The comic is an aerialist who does a few stunts, leaving the miniature stage to a man of art and performing on the stage proper. He returns and acts a scene of laughter by the utilization of a stream of water from the mouth, eyes and different parts of the anatomy of the different figures of the act. For the finish he climbs

the seat of a comedy cart and drives off a prop horse which turns and deceives him with a watery explosion. It's messy but handled carefully and pulled his returns.

The Hansford Family were another group of specialists who did things to the audience. "Foodies" owned the house from entrance to exit and electrified the large gathering with his comedy acrobatic riding. He used the "step off," which started a controversy some time back that threatened to disrupt the circus world.

Powers' Elephants, without which no Hippodrome show would be complete, and Joe Jackson's bike stealing and pantomime specialty before a magnificent drop showing the exterior of an amusement resort, also rang up individual hits.

"The Garden of Flowers," a trellised rose garden with the girls concealed behind the roses, deserves mention and also "Anywhere in America," another trellis arrangement with girls in black decollete with illuminated telephone standing in long rows while "Happy" Lambert sold "Hello Imagination."

The thrill of the evening was a high dive from the roof of the Hip into the pool by either Dorothy Gates or Anna Mack, both of whom are programmed. Preceding this an aquatic exhibition is given by a dozen or more unprogrammed swimmers, two of whom are hoisted up into the flies on trapezes and a moment later slide off for two perfect straight dives. Six spring boards are used, three on each side of the pool for the trick dives which include "jack knives," "one and a half," "straight backs" and "back tuckers."

The chorus approximates 500 and holds some howling beauty. Show girls, mediums, ponies and every type of feminine loveliness are constantly passing and repeating in the different scenes, all wonderfully costumed.

Mark Lawson has achieved several triumphs in his painting of the various drops and sets used, and the electrician has created some remarkable lighting effects.

Raymond Hubbard wrote the music and also conducts the immense orchestra. The whole was staged under the direction of R. H. Hubbard. It is as fine a spectacle as one can find in the realm of the theatre and tops anything that has ever preceded it into this house of giant spectacles.

"Good Times" is well named.

## LADIES' NIGHT.

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

It all depends upon what attitude you take whether "Ladies' Night" is good or bad. If you agree that the one ungoddamable sin of the stage is dullness, it is ungoddamably entertaining. If you insist that even farce must contribute something toward the uplift of the stage, the play is to be condemned. But there can be no division of opinion on one point—it is riotously funny, even in its most indecent moments.

These moments come, of course, in the second act, which is set in a Turkish bath on ladies' night. It is necessary only to state that into the establishment there is introduced a married man on sensitive to the appeal of the other sex that he cannot attend an evening party because the revelations of the woman in modern décolleté throws him off his balance.

If it had not been for the spirit of irresponsible fun in which Avery Hopwood and Charles Anderson handled the piece, and the simple direct way in which a splendid organization of players managed it, the thing would have been indecent. But the saving grace of fun saved the situation.

Looked at as a commercial property there can be small doubt that it will be a winner. Summer weather will tell summer widowers about themselves in a union suit in tones of habited reverence. No office force will be contented until the male division has seen the show. So much until September, when the wives return. Then it is a question of an open question at that. The sophisticated feminine theatregoist is just as likely as not to take a fancy to looking at sheeted and one-piece suited dummies. You never can tell. Anyhow as a summer entertainment "Ladies' Night" ought to draw. It certainly did Monday night at the Eltinge.

The display of pretty young figures in smart attire was well come without any sense of unbecomingly, but some of the talk—intimate talk—such as the lady who wanted a divorce impressed upon herself by a potent electric process

and the discussion, as to where it ought to be done, rather stunned the audience. The same might be said for the talk that passed between two Winter Garden girls. It didn't seem like the deft, fancy skating Hopwood did all the same Hopwood who did the dainty juggling with dining and situation in "The Gold Diggers."

This is not to say that Hopwood is going backward. The bath scenes were a crude and in what was otherwise a flawless bit of farce construction. The first act was perhaps a little tedious, but mechanically examined it was a perfect bit of what bushy observers of the stage call exposition.

After the riotous bathroom scene it would seem impossible to construct a last act that would keep an audience in its seats, but as a matter of fact, the last act turned out to pure farce of a riotous, tumultuous quality as ingenious in its way as the first piece. It made a typical first night audience in mid-summer, the last word in hard sophistry, tough unmercifully.

The incident of the dimples and the Winter Garden girls was fairly typical of the second act. The display was as daring as anything that has been done up to date. It can readily be imagined how the surroundings would heighten the shock of broad puns and double meanings.

The bathroom farce of the last two years are as cramped quarters after tonight's compared with the interior. But somehow the bare leaved girls couldn't look shocking, and Mrs. Stuart Robinson, the 500-pounder who wanted to be a perfect 10 had a somewhat wholesome, tempering tendency. Also Miss Brown as the swimming teacher had a sort of unashamed professional, unbecomingly way about her that softened the blow of the movie spoof (Judith Vanetti), from Brooklyn, down her catfishes in a one piece garment that they never would have allowed in burlesque circles in St. Louis.

Perhaps a skilled French writer of farce could have made the second act delicate. But then one must consider that the French writer would be writing for a French audience, who would appreciate and even wink at a half gesture where the American needs a spoken word and sometimes a leer to back up. All things considered Hopwood is a performer of a wonder in getting the thing across without being twice as offensive.

The company is an excellent one. Charles Ruggles as one of the conspirators who brought about the accidental appearance of the map had been raised and the revolver cramped via the fire escape, where their wives were disposing of comic values although probably he would find his fault in comedy of a finer sort. John C. O'Connell was some what hampered by a rule that gave small opportunity for him to spread himself. Even a conventional French maid (Adelle Holland) of the sort who is only do nothing but just the furniture and say a gentleman for you. Miss Young managed to win attention by her blonde girl's beauty. Woods has certainly collected a prize group of beauties for the underwriting.

The one scene besides the bath is laughably mounted.

## SCRAMBLED WIVES

Scene 1—The Master of Light.  
Scene 2—The Master of Light.  
Scene 3—The Master of Light.  
Scene 4—The Master of Light.  
Scene 5—The Master of Light.  
Scene 6—The Master of Light.  
Scene 7—The Master of Light.  
Scene 8—The Master of Light.  
Scene 9—The Master of Light.  
Scene 10—The Master of Light.

"Scrambled Wives," which opened Aug. 5 at the Fulton, piloted by Adolph Klumper is a farce comedy of exceptional art. It is laughable without for a moment becoming broad and together at times the heights of high comedy. There are a few gaffs in it, three acts, but there is an endless succession of thoroughly enjoyable chuckles.

This dramatic goal is achieved by the co-operation of the playwrights, Adolph Klumper and Martha M. Stanley, and the leading players Juliette Day and Roland Young. Perhaps the chief of the naming should be the latter way.

The plot is of the lightest material written in the lightest vein, but it has the spirit of dainty fun and a good deal of most character drawing. The basic situation around which the farce comedy complications develop is that an extremely delicate situation is left hanging in the air at the mercy of an extremely delicate and beautiful blonde. Half a dozen quick witty scenes in the stated home party in their level bed in lingerie around the human furniture, but they are constantly as soon as one put it like dangling over an abyss at the end of an unbridled roller coaster.

Something of this feeling is communicated to the audience and the comic effect is heightened thereby. One fairly itches to peek, under drive or hammer the hapless Chivich (Roland Young) into the right

course to help a difficult situation, only to be exasperatingly confident that he will take the wrong one if it is humanly possible. As the complications develop and multiply one is never conscious that they grow by any theatrical contrivance. The tangle grows thick with logic and the situations are without the well worn tricks of farce.

There are no opening and shutting of doors no mistaken identity and not over a bedroom scene in the sense that 1930 playgoers understand that stage standard.

Lucille Smith (Juliette Day) occurs on invitation to a house party of which Larry McLeod (Glean Anders) is a member, principally because she wants to meet Larry as a "prosperous" husband. Upon her arrival she is faced by Chivich, whom she divorced four years before. The unhappy leads Larry into the muddle that she is a widow just as the apparition of the ex-husband confronts her. Chivich and Lucille thereupon enter a compact to conceal their past because Lucille has already committed herself to a dead husband unwittingly and Chivich has with him at the house party his second wife, a half-starving squab with a tendency of her own and a poisonous jealousy of the former Mrs. Chivich whom she has never seen.

When Lucille learns that another guest knows both herself and Chivich in their old relations she pretends to fall violently ill, taken to her room and phony, with the misdirected "assistance" of Chivich, to escape from the house party thrown by the woman who knows.

This is but the bare beginning of the "scrambling." The repeated visits of Chivich to his former wife's sitting room, where she is supposed to be the solicitude of the house or an other members of the household who spend an agony of suspense upon the counterfoil invalid supply the twists and turns until the climax, when Larry, halting to say "Good night," surprises Chivich hiding behind the curtain in Lucille's dressing room and departs in frenzy.

To make it worse Chivich in his club fainted but using a well meaning diplomatic attempt at "reconciliation," which by reason of his positive genius for stumbling over his own feet, leads Larry inevitably to the belief that Chivich and Lucille are carrying on a shamless amour.

It's all straightened out in the end, of course, with a neat little touch for the final curtain, when Larry in shame at his distrust would have departed in silence. He takes the curtain into her own deft hands and commands him "Come here" and when he has sheepishly obeyed directs him "Kiss me!"

Miss Day contributed a major part to the faultless interpretation of the piece. In the role of the distracted, sophisticated, quick witted, amused widow she was a joy. There was something in her dainty, breezy character sketch that recalled the late Marie Stuart at her perfect best. Added to a fine sense of comedy Miss Day has an elegant equipment of youth and beauty. The partnership with Mr. Young was a very happy one.

Some of their scenes together were particularly good. The ex-wife's attitude toward her former husband, half bored tolerance, half impatient fury, were much too skillfully pointed to allow of description. Her playing from first to last matched that of Mr. Young. He made a sketch of the awkward, confused husband from his clothes which were just the right degree of misfit, to the single disposition he had time to find between pacifying a center benighted wife and baseball standings and baiting averages.

And with it all he was a distinctly likable sort of an unfortunate. The 111 line burst let thousands of his very image out at Rochester and commuting points beyond every evening.

That's what makes the play. Chivich is as real and human and yet so funny. Indeed the man and the part were funny because they were so recognizable in common experience. The others did not matter unless you except Martin, the better (William Lannan), a serious minded, timid sort of a shadowy person with the funniest possible melancholy face from which projected a nose that would have done credit to a Roman conqueror and a pair of blue button eyes so close

(Continued on Page 17)



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HERBERT and DARE.  
Acrobats.  
7 Mins.; Two.  
Palace.

Two men in black tights, with gilt laced shoes and gilt belts. Combinations of hand-to-hand. Understander does many of his lifts on his back on the floor. Teemounter does a few plunge stands on his fingers from the floor. Understander, bent in half, head down, almost touching the floor, with his hands raised backward, does a new kind of lift, which eventuates into a series of twists and turn combinations. Not over strong on showmanship and hence nothing sensational in the turn. John.

Joe Fields used this vehicle years ago with Al Hawthorne. It carries a special drop of the quarter deck of a U. S. battleship, "Never Mind." The title is later utilized for a complicated crossfire by the two sailors. Joe Fields does a "Dutch" gag who is buried under his numerous duties as a deck swabber. Johnnie does a straight with a second class yeoman's rating on his arm. He alludes to his rating as having been won with Dewey at Manila. For consistency's sake Johnnie should wear a medal, as they don't give ratings in the navy for anything but seniority. The talk is all sure fire getbacks with Joe Fields handling the comedy responses. A serious description of a drumhead court-martial by the straight with a comedy punch line by Joe Fields at the finish terminated their offering a decided favorite. It's a sure fire comedy vehicle for the big small time.

Two men, both in robe make up in a pleasing singing, dancing and comedy double. Neither of the men evokes the robe character, each leaning toward the legitimate rather than the stage type. Act starts with double song, well handled. The smaller of the men has a thin pippy voice, used effectively for laughs. Talk after the opening, good line of patter including some comedy business that gets over well. The team has not borrowed from any of the other robe doubles, the act as a whole carrying an air of originality. Dames, singles and doubles for finish. The act is different than the others of its class. A catch for the pop houses, with the chances for holding down number 2, in the big league later, seemingly excellent on their showing at the American Roof.

The billing calls it a check—"The Drug Clerk"—but it is merely cross talk between man and woman before a drug representing a drug store interferes with a soda fountain center. The talk is dul, and the singing not brilliant. At the finish the man displays a few steps of recent dancing that might be made much more of. He likewise has a certain unconscious delivery of talk, but the pair have not the material. Paying a little attention as possible is one of the lines addressed to the woman partner by the drug clerk. That's a sample. It is hard to see where the turn fits in any company but the smallest. It's not enough rough for the smallest, and it is

Two girls, one brown, the other  
dark haired, in a simple little  
singing assembly set for an early  
start in the pup house. The Titan  
reared girl has a pretty voice, a  
soprano sweet and promising, that  
shows unmistakable signs of cultiva-  
tion. The brown is strong on  
stage, but a bit shy on vocal ac-  
complishments. They did two  
numbers, two duettes harmonized,  
single each, and close with an-  
other harmonized number accom-  
panying themselves with ukule  
like. Both of the girls showed  
promise in their stage work. The  
brown haired girl pulled down a  
heavy individual hit with her solo.  
An attractive assortment of  
stage changes are shown. The  
second at the American Reed the  
set got by acceptably, capturing a  
mass of home. R. H.

ing especially not for an artist in the pulp houses. The Titan received gift has a pretty value, a precious jewel and something that bears unmistakable signs of cultivation. The bouquet is strong on smoke, but a bit shy on velvet accomplishments. They did too, however, two slender harmonized, single each, and close with another harmonized member accompanying themselves with smoke in his. Each of the girls shows commitment in their stage work. The show failed not pulled down a heavy individual hit with her smile. An attractive assessment of the change is shown. The record at the American Road the set got by acceptably, capturing a mass of home. R-1

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26



**CARVER and RANDOLPH.**  
Comedy Talking and Singing.  
14 Minn. One.  
12th St.

Hattie Randolph in Oriental costume sings "Buddha," revealing a fair soprano voice. She starts a speech about women's rights and is constantly interrupted by off stage remarks. This serves as an entrance for Louise Carver, a tall, loose jointed woman gowned in an eccentric black affair with a long train and dotted with white buttons. While the straight woman is changing, Miss Carver monologues about the absent one's former husband. This part of the talk is laughless. A comedy song, "Oh, Oh, Oh," also went overboard, following the dialog. The straight returns in a de-fillette gown and some crossfire of ancient vintage ensues. The finish is a parodied operatic excerpt with some clowning by the comedienne and some business with a bouquet of carrots which pulled the first professional laughter. It is a passable, small time offering in its present shape but can't hope for any advancement with the present cast.

**PALACE.**

Several years ago this reviewer read somewhere a description of a very warm day—or night—which he has remembered and once every summer he pulls it in one of his reviews. As Monday evening would fit the occasion, here goes: "A superabundance of caloric permeated the circumambient atmosphere." Yes, it was very hot Monday evening, but that did not deter the regulars from turning out en masse at the Palace. Even Walter Kingsley, the official Keith press agent, sat through the entire show, not even going out during intermission. And he seemed to enjoy it. Were it not for the extreme humidity nobody could help but be entertained, for it is a big show, diverting to an exceptional degree even for that premiere house.

Stella Loyd and her pigeons, dog etc., has the prettiest act of its kind in vaudeville. In fact there is nothing quite like it. DeWitt and DeRose (New Act).

You'd think it was a brand new act the way Harry Carroll's recent Monday evening. He received his usual reception. Grace Fisher, his prima donna, was vigorously applauded. Harry Miller, his dancer, delayed the proceedings to repeat one of his eccentric numbers and the six girls, as well as the sister act, all received an adequate amount of encouragement from the other side of the footlights. Miller and Mark (New Act).

Harriet and Marie McConnell are back with their song production, "Trills and Trills," presented by Harnard Show. It is a splendidly arranged and artistically produced harmonizing turn, with scenic and lighting effects. The little one renders a solo with a flute obligato that reveals a highly trained voice, while the other leaves no doubt as to the vocal training and schooling she underwent before she was able to warble as she does. She is a mezzo—a full contralto with a soprano range. They sing all sorts of ditties from coon and rags to the classics, offering about 35 minutes of rare vocalizing. Other than stellar recruits from the operatic or concert stage one doesn't often hear such voices in vaudeville.

Even "Topics of the Day" was a little better than usual, there being a good selection of witty sayings for the current release.

Which brings us up to Charles King and company in a pretentious musical melange, "Love Letters." With gorgeous drapes, expensive costumes, Mr. King offers a rather original idea for showing half a dozen girls who are chasing a male "comp." You'd think that would be enough, assuming he selected six pretty chorus girls. But no, every one of his female contingent can do something—by "do something" is meant she can work with him and play a part good enough for a Broadway musical show. It must be a pretty expensive proposition to take on such a payroll in vaudeville. The production must cost a pretty penny and there is nothing gaudy or garish about it. Added to this the salaries must make the weekly overhead almost as large as an ordinary legitimate drama. There is also a special leader to be counted in. It is worth all this, if the average big time house can afford the turn.

Joe Cook with his travesty one was vaudeville show scored strongly in post-enclosing spot, but remained a bit too long, taking too many encores leaving the stage after 11 p. m., with Herbert and Irene (New Act), still to come.

**COLONIAL.**

The Colonial offered an interesting study in contrasts Monday night. The weather was extremely hot—the audience was correspondingly cold, sitting through the first three acts in a house that had

(New Act) fourth, was the first to cause the fan wielders to drop their tools and realize they were witnessing a vaudeville show. Miss West receiving an applause endorsement for each of her four numbers and getting enough at the finish to justify a brief verbal acknowledgment. Following and closing the first half were Berrens, Ryan Sisters and Leslie, a piano, singing and dancing quartet, but the four entertainers failed to pick up the running pace and the audience went right back to its favorite job of fan-wielding, passing up the various specialties with a feeble smattering of hands. The two Ryan girls, however, looked pretty and danced well. The act deserved a better applause break.

The opening of the doors at intermission sent a stray North River breeze or two through the house and this slight relief seemed to act as an antidote against the effect of the thermometer busting suitcases. The "Topics" with its usual quota of "released" but sure-fire laughing sniffs put the bunch in a receptive frame of mind for Healy and Cross's rather better singing and piano turn, and the team sensing their advantage went right after on for keeps capturing the hit of the show. They do the usual singles and doubles, "I Love to Hear an Irish Song," introducing several old Celtic standards making the high score. Among the old favorites were Edward Harrigan's "The Dinner Bell" delivered with fine shading and expression by Mr. Healy. The finishing bit, a medley mourning the passing of Harlequin, and winding up with an appeal for those far away days when a shot of humor was obtainable for a thin dime at the Colonial on its toes, the house with one accord declaring the old "I" was again with thunderous applause.

Florence Ames and Adelaide Winthrop (New Act) next, with Julius Tannen looking cool and comfortable, although wearing a vest, fighting hard to land his regulation number of laughs next to closing. Mr. Tannen mentioned the heat—rather a futile and tactless comment by a performer of his experience. A great deal of the talk seemed familiar to the Colonians, more than one quip sailing out through the entrance because the audience anticipated the point before it was reached.

The Casting Lamby, fuzzy clever male gymnast, opened. The flyers did remarkably good work, and the absence of "stalling" gave the act added speed. The comic should either be supplied with better material or work straight. He's too good an acrobat to waste his efforts on the cut and dried "comedy" now attempted. "Smiling" Billy Mauna and Alice Forest were second and Paul Becker & Co. presenting "And Son," third. Mr. Becker and his associates succeeded in coaxing some laughs with the sketch, but did not do nearly as well as in other metropolitan houses.

Martin and Moore closed with a likeable sight turn, each gaining attention and a bit of applause from the few who remained to the finish. Besides its effect on the audience the heat also left its mark on the box office attendance being about 35 per cent below par.

**ALHAMBRA.**

Rain thinned out the usual Tuesday night attendance at the up-town house. About three-quarters capacity witnessed the nine-act bill, which was an act too long. The closing turn, Walter Mantley and Co., a fast-moving dancing turn, followed Whiting and Hart, and never had a chance. Whiting and Hart cut a trifle, but the house demanded the whole routine of their 1921 model songs, and they had to do the "What did you do" encore and the recitative speech. They scored an abundantly as usual.

Harry J. Conley in "Rue and Old Show" split the first part honors with the De Wolf Girls, who closed that portion. Conley does a character, a speaking-shed rule, who is addicted to sweet cracks, and in addition has a sweet harmonious singing voice and harmoniously assisted by Naomi Ray in several doubles. A novel finish is Conley and his sweetheart mounting a motorcycle with a side seat and the tail light disappearing up the road to stop before a church. The latter is illuminated, and after the "Wedding march" the tail light turns off a side road and stops before a cot, which also lights up. The lights on the lower floor go out and a light appears in the bridal chamber, with the shades finally slowly closing. It's a pretty effect and rounds out the refreshing turn smoothly. It's a first-class comedy turn and can hold a spot on the biggest of the bills.

Rimple and Jean Nathane in a sterling routine of head to head band to band, and body lifts and balances, opened the show. The boys dress neatly and have a distinct air of waiting which impresses. The understater almost achieves a personality, which is going some for a dumb act.

Naomi Ray really was second Betty has cut down his offering somewhat since leaving the Fifth Ave., and it has helped. His opening in "gobs," but makes a quick change and sticks to revive themselves. Betty has a pleasing singing voice and is a fair dancer, but his story telling remains the weak spot. He

lacks the poise and glibness of the spellbinder. He went over mildly and managed a couple of boos.

Harry Brown, fourth, was a set up for this audience. A couple of cracks in Jewish and the heavy street routine put him away solid. Harry is using some fresh cracks in his "boy in the street patter."

The De Wolf Girls, two charming dancing misses, closed the first half in a dance fantasy arranged around the love affairs of an opera singer. The girls show the dances and costumes of different periods, and strip down to jazy suits for a cry baby melody that haunts. Their jam technique is flawless, and this number held up the intermissionists.

Mabel Berra (New Act) opened after the bunch had returned and changed over several numbers to big returns. Alan Brooks followed in "Dollars and Sense," registering in his usual strong way. The applause at the finish was solid, but Mr. Brooks could have doctored the speech in "one" to the advantage of the two acts following. It helped drag out the show, which ran until well after 11.

**FIFTH AVENUE.**

The heat all day Monday wilted the people as well as their collars. That the Fifth Avenue had anyone in at all Monday evening was something in itself. The house was very big considering.

The show played ordinarily and could not have done much else. It wasn't what was on the program, instead it was what would please the house. Nothing really did. At 10:15 the show was about 15 minutes ahead of scheduled time. It got an 8:33 start.

The bill might be listed and let it go at that. Whatever new stuff was on the program could not get a break. Probably Minerva Courtney and Harry Irwin in "My Joe Hapwood," a western playlet, were new, but they need chuffer weather for a new line. Margaret Young went over the lyrics of her numbers so incisively the house could not miss them. That did a lot for Miss Young. Her chorus girl number conflicted a bit with a song in the Melville and Hule turn that followed. Then came "Ye Shing Shing," a production act, with Charlie Wilson next to closing, and "The Rose Heaver" closing the performance. No picture the first half excepting the opening film.

Jack Hanley opened the show with about every style of juggling, straight and comedy. Mr. Hanley does a red one bomb. His nearest to newness was handling six baseballs. A few laughs came along, mostly from the bounding hats. The Chung Waa Four were No. 2. Perhaps it was the weather, but often the lyrics of their songs were indistinguishable. They make up as a Chinese quartet and try to be Chinese.

The best thing about the Fifth Avenue in the first half was Bill Quinn's roof garden described elsewhere in this issue.

**AMERICAN ROOF.**

A poorly blended show first half, lacking in variety and balance, and the whole generally below par in entertainment value. As an illustration of the uneven make-up of the bill, three of the nine acts were silent turns. And just to complicate matters they were all placed in the first half, the surprise light stuff showing that section to a walk.

The second half ran much better, thanks to Henry R. Toomer and Co. and Bill and Irene Telask. The two mentioned dividing the hit honors of the show Tuesday night. Mr. Toomer has Franklyn Ardell's former vehicle, "The Wife Mover" for the pop houses. He gets every ounce of comedy possible out of the lines and situations of the farce, playing the wise cracking real estate auctioneer for all the character is worth, and shamming over the rich low comedy look to a continuous barrage of laughs. Mr. Toomer's female assistant looks good from the front and plays up to him like a veteran straight, her work in the early part of the act, in which she is held down to paria, especially damping her as a capable comedienne.

Proceeding the Toomer act and opening after intermission were Bill and Irene Telask, who also put solid timber in the show just where it was badly needed. The Telask are versatile. Much dance better than the average, both standing out in eccentric stuff, and each plays violin and piano. Miss Telask especially well in the stunt stuff to get by. The playing of a melody on the piano with one hand by Mr. Telask, while at the same time he ting Miss Telask above his head with the other hand, Miss Telask incidentally playing the violin acceptably while this balanced brought down heavily returns. An odd act line headed for the better houses.

Next to closing Jack and Tommy Wray got away nicely with a singing and talking skit. The straight landed a hard snort with Harnard. His cover line from him, made to order for ballads of this type. The laugh caught a good percentage of laughs but the act would have fitted much better opening the second half than in the next to closing spot. At that it held 'em safely throughout, closing to a substantial

hand. These boys show plenty of promise and should be heard from in the big league shortly.

Opening the show the Hennings earned a couple of boos with their club juggling specialty, a good trick formation for a clever accomplishment, the desired result. Thornton Sisters (New Act) were second, and the Camille Trio, a standard knockabout triple bar combination, third. The Camille Trio three men, affect the grotesque make-up in vague a generation ago. They've all experienced performers on the bar, and the Road audience accorded the rough and ready comedy plenty of laughs. Duncan and Lynn (New Act) fourth, and Carlos Circus, the third of the trio of silent turns of the first half, closed that section, pleasing with a routine of tricks by four ponies, a stunt or two on the revolving table by a billy goat, and the usual rough stuff by a wide-eyed mule. The mule is a particularly vicious brute, nearly sending one of the ponies into the orchestra Tuesday night. A buck dance on a slab by one of the ponies is a corking feature trick, the cute little animal leaping to perfection and leaping time in a manner to make "Hello" George Scott sit up and take notice. Good animal act, this, but like several other turns on the first half bill, suffering from inattention.

Ray Harnard and Co. closed the show, with rather shading. This is practically a slight act also, but Mr. Harnard takes it out of that class by interpolating a bit of chatter here and there. The shading was excellent and landed. The talk could be improved.

Tuesday night the hot weather hit the attendance a body blow, the first apparently being about one-third off.

**AUDUBON.**

Willie Brothers, hand balancers, opened at the Audubon Monday evening and made a favorable impression. The couple probing the ladder work.

Gold and Howard, male dancers, followed and just about got over. The couple open in evening dress as French characters offering a little combined footwork. Special drop then replace house longer, while the two do double and individual dancing while on skates. The act will do in the smaller houses.

Hal Johnson and Co. preceded the News film in a comedy skit that will keep any audience interested. It is founded on a father refusing to consent to his daughter's marriage. Applause in female attire as a character. This leads up to father taking a fancy to the newly hired guardian for his daughter who via the situation routine receives a \$500 check from father to pay a supposed coal bill. His sex is then revealed, forcing father to consent to their marriage. The skit is played right up to the minute.

Clifford and Willie, in songs and rural comedy talk, came on No. 4, achieving fair results. The male plays the rural status agent. The girl as a treatment does the feeding. The couple meet several song numbers that helped.

Lillian Price and Ed Harnard were next and did well, followed by Bert Williams (New Act).

**23d ST.**

The heat didn't appear to have any effect as far as the attendance at the 23d Street was concerned. Tuesday night, for the house did not have a vacant seat, with the exception of several in the rear of the second balcony. The opening of the vaudeville bill had an extra attraction. A hot was flying in circles throughout all sections of the house and in many instances caused the women folk to lose all account of the opening act in protesting themselves.

The show started a little late as to being the correct time. The first number indicated on the side lights being John and Nellie Olin, offering eight-act of hard work that kept them quite interesting. It was when the heat was out of sight. The male member, practically losing things over like the audience with the exception of rendering all of two minor handkerchief tricks.

Ed Hill before a special drop, continued to keep the watchers interested with seven minutes of something mostly demonstrating how a little touch of a brush here and there changes the appearance of a woman's make-up.

Jarvis and Marie men and women combination, did not begin to show any results until half the turn was over. He plays the role of a "nut" comedian while she does the feeding in the opening portion, followed by each making individual changes of costume he in evening dress and the female member in a Chinese gown offering singular song selections. It was not until after the proceeding that the couple showed any signs of material that could compete with other competitors. The couple need a reworking of their entire routine in the "shouting and shouting" of material.

brother team offer a fine routine of comedy talk that will surely go in the smaller houses. Furthermore, need not worry regarding appearance for same does mean a thing to them.

Grace Nelson, pretty fair looking blonde built in fine proportion preceded the closing turn, offering a song repertoire that could be improved upon. She has a high soprano voice, therefore should be exceptionally careful in the selection of her material.

Van and Vernon, the final act of the evening, displayed their wares in "one," making it four out of the six turns working that way. Negligent flirtation meeting ensues after their entrance, with both members seating themselves on one of the house benches rendering comedy material.

**LEGIT REVIEWS.**

(Continued from Page 15.)

together they justified the noble task. He is funny just to look at and his stately fortitude under difficulties is a whole force in itself.

**THE AMERICANS IN FRANCE.**

Helenette Charvet, daughter of Charvet, Apollonia, servant of Charvet, Jodyre Lewis, Henri Charvet, son of Charvet, George Cast, March of the U. S. A., Wayne Avery, Simon Simons, brother of Charvet, M. Charvet, a French bandwagon, Frank Kingston, M. Ringwood, a lawyer's clerk, Marie Simons, sister of Charvet, M. Ringwood, neighbor of Charvet, Nellie Brown, a Red Cross agent, Horatio Duke, Pierre Simons, a farmer, Gildwyn Patten.

Leo Dietrichstein and Leo Shubert brought this new comedy by Eugene Ionesco to the Comedy last week for its metropolitan premiere before a smart audience, dressed in evening dress, with its "unmistakable" despite classic indications to do otherwise, but failed to deliver as was expected of it. The program allows and takes the place a comedy, but if comedy at all its superabundance of bombast and dramatic clanking of wills between the splinter French sister and the American nurse submerge the laughing elements that make themselves evident in spots.

The press agent, according to various press stories sent broadcast, would have us believe Mr. Dietrichstein contracted for the American rights to the current French latest effort even before it was Parisian production. If this be the case, one may deduce the original French version must be wealthy with that verve and dash on lacking in the Anglistic counterpart. It is understood Mr. Dietrichstein not alone personally produced the play as programmed, but is responsible for the translation, so if there is any "passing the buck" to be done it appears as if Dietrichstein is the "great" one. The piece is altogether too talky, to begin with, although it has its bright spots, but which are all too few comparatively.

It is not a money play, it will never be a popular success. Of the first nighters, the usual generous, faithful quota of staunch adherents remained to the last, but there were too many conspicuously empty seats after the conclusion of the second act. In this act Helenette Charvet as the 22-year-old sister of the young French doctor who has become fixated to Nellie Brown (Harriet Duke), an American nurse, despite the prearranged family plans, and the latter Miss Duke, have a big scene between themselves extending over a mere ten minutes, but which probably bored despite the humor and capable histrionics of Miss Charvet.

On the premise that people are tired of war plays and would not tolerate them, the aforementioned piece also would have as before this in mind a war play. It just is a strict model of the war, but its action begins in a post-war play, its action begins in the spring of 1919 and concludes in the fall of the same year. Capt Smith proposes to purchase some property from the Charvet family and irrigate it for the purpose of capitalizing the property to its greatest possible extent. The Charvet—there are the father, daughter and son—are skeptical of this possibility, but finally acquiesce to a trial. In the meantime we are apprised that Helenette Charvet has been denying herself everything that Henri, the younger brother, might contribute his medical studies. Arrangements for his marriage to the daughter of a wealthy landowner have about been completed when he announces his affair with the American girl. The balance of the act concerns a battle between the wills of both girls, the Frenchwoman objecting to her brother's subjecting to his intrigues, as she has it with her, perceiving that American custom and tradition is a far better one than it all ends unfavorably. It is, however, although it is impossible, as realistic, as having been rather much ado about nothing.

The next is such grade. (Continued on Page 16.)



<p> <b>Lincoln Sq.</b>  <b>The Magpie</b>          Irene Francis          "What Really Was"       </p>	<p>         3d half          Irene Francis          Allan Gray          "Little Fairchild"          Ann &amp; Wynne          (10:15 to 11:15)       </p>
<p> <b>National</b>          Russell &amp; Foster          Harmon &amp; Harmon       </p>	<p>         3d half          Irene Francis          Allan Gray          "Little Fairchild"          Ann &amp; Wynne          (10:15 to 11:15)       </p>



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# PRAISES BOOKING OFFICES FOR SPIRIT SHOWN

## Mr. Albee Urges Artists to Report Bad Conditions as Well as the Good

Mr. E. F. Albee,  
New York, N. Y.

July 22, 1920.

Dear Sir:

A great number of artists have been writing you expressing their appreciation for the attitude the resident managers throughout the country have taken in making the actor's engagement pleasant and comfortable while he is in that theatre. It is really a wonderful movement because the theatres have a different atmosphere. The average layman need only step "back stage" five minutes and he can see the splendid co-operation that exists between the manager, the house staff and the actor.

But I would like to get a little nearer home and express my appreciation for the courtesy and word of good cheer that is issued from the booking office itself. For some time past, I have been doing my booking with the office direct and I have always received the most courteous treatment. One gentleman in particular who has been exceptionally fine to us is Mr. Goldie. He is a very busy man because it is in his houses that a great number of acts play for what is termed their New York showing. With the enormous amount of business that he has to attend to, he has never been too busy to at least send out word saying when he could find time to grant us an interview.

I recently sent him a little announcement card relative to a new act that we are producing and a short note saying that instead of booking direct we had turned our business over to Mr. Smith. Nine men out of ten would possibly have read it and then consigned it to the waste basket, but Mr. Goldie took the time to personally acknowledge it. His one line of good cheer "Trusting your new vehicle will be a success" means more to us than anything that could be said or done. It shows that not only are the resident managers doing everything in their power for the actor; it shows that the booking office takes a personal interest in the actor's property. It makes the act feel good all over and consequently think harder and work harder to perfect the article they have to sell. Personally we'd like to have you know that we certainly do appreciate it.

Thanking you, we beg to remain,

Sincerely yours,

**MR. and MRS. NORMAN PHILLIPS**

July 29, 1920.

Dear Mr. and Mrs. Phillips:

Your letter is another evidence of the interest that the managers are taking all over the country, in the new condition of affairs in vaudeville. We all hope (as time goes on and with the assistance of the artists) that conditions will be so improved there will be little opportunity for fault finding, and in its place the long desired peaceful and harmonious period which must result profitably to all.

The artists as well as the managers must help make this condition possible, by writing their personal opinions of conditions as they find them. We always like to hear about the improved conditions but much prefer to hear from the artists when they run up against bad conditions. That gives us an opportunity to correct the same. We know that conditions are not perfect and my advice to the artists is to talk matters over among themselves, while playing on the same bill, exchange notes and then send in any suggestions or any report of this or that place that does not measure up to the standard.

Thanks for your letter.

Cordially,

**E. F. ALBEE**

Mr. and Mrs. Norman Phillips  
Empress Theatre  
Moncton, Canada

### NEW PANTAGES OPENING.

Los Angeles, Aug. 11.  
Aug. 16 Alexander Pantages will

open his new theatre at corner of Hill and Seventh streets. It represents an outlay said to exceed one

million and a quarter, is nine stories high and the space not being used for the stage and auditorium and executive offices will be let for offices.

Carl J. Walker, for years the manager of the present Pantages theatre, will be the manager.

The Pantages theatre on Broadway will continue under the same management with another policy, from vaudeville to musical revue. Fred Ardath and Bob Albright, former vaudeville artists, will have charge.

### ORPHEUM'S MANAGERS.

The following new managerial appointments, effective at once, have been made by the Orpheum Circuit: H. W. McCoy, Palace, New Orleans; A. B. White, Orpheum, St. Paul; Ben Piazza, Orpheum, New Orleans; A. C. Burroughs, Orpheum, Minneapolis; Ross Garver, Hippodrome, Terre Haute; Harry Chapin, Columbia, Davenport, Ia.; John Scharfberg, Palace, Moline, Ill.; George Park, Orpheum, Des Moines; Hugh Flannery, Orpheum, Madison, Wis.

"Showers" 16 Gayety Detroit 23 Star Cleveland 29 Empire Toledo. "Broadway Series" 16 Victoria Pittsburgh 23 Penn Circuit 30 Gayety Baltimore.

"Calver Girls" 16 Gayety St. Paul 23 Gayety Milwaukee 26 Haymarket Chicago.

"Cute Cuts" 23-25 Cohen's Newburg 26-28 Cohen's Poughkeepsie 30 Howard Boston.

"Highlights of 1920" 11-21 Orpheum Paterson 23 Majestic Jersey City 30 Perth Amboy 31 Plainfield 1 Stamford 2-4 Park Bridgeport.

"Follies of Day" 23 Perth Amboy 24 Plainfield 25 Stamford 26-28 Park Bridgeport 29 Empire Providence.

"Follies of Pleasure" 16-18 Armyory Binghamton 19 Auburn 20-21 Inter Kings Falls 23 Star Toronto 30 Academy Buffalo.

"Folly Town" 14-21 Palace Baltimore 23 Gayety Washington 26 Gayety Pittsburgh.

"French Frolics" 16 Standard St. Louis 23 Century Kansas City 20-31 Lyceum St. Joe.

"Girls de Louche" 23 Empire Toledo 30 Lyric Dayton.

"Girls from Follies" 16 Mt. Morris New York 23 Gayety Brooklyn 30 Olympic New York.

"Girls from Happyland" 21-24 Gayety Toronto 26 Gayety Buffalo.

"Girls from Joyland" 16 Worcester Worcester 23 Gilmore Springfield Mass 30 Mt. Morris New York.

"Girls of U. S. A." 14-21 Olympic Cincinnati 23 Columbia Chicago 29-31 Herchel Des Moines.

"Golden Creek" 23 Empire Albany 30 Casino Boston.

"Grown Up Babies" 16 Olympic New York 23 Gayety Newark 2 Raleigh

## BURLESQUE ROUTES

Covering burlesque dates for the Columbia and American circuits from Aug. 16 (preliminary week) up to and inclusive of the second week of the regular season (opening Aug. 23).

"All Jase Revue" 16 Flagwood Chicago 23 Standard St. Louis 30 Century Kansas City.

"Around the Town" 16 Gilmore Springfield Mass 23 Mt. Morris New York 30 Gayety Brooklyn.

"Bathing Beauties" 16 Star Brooklyn 23 Empire Hoboken 30-1 Cohen's Newburg 2-4 Cohen's Poughkeepsie.

"Beauty Revue" 16 Century Kansas City 23-24 Lyceum St. Joe 30 Gayety Minneapolis.

"Beauty Trust" 16 Truaders Philadelphia 23 Star Brooklyn 30 Empire

Hoboken

"Best Show in Town" 14-21 Empire Brooklyn 23 Empire Newark 30 Casino Philadelphia.

"Big Sensation" 16 Gayety Brooklyn 23 Olympic New York 30 Gayety Newark.

"Big Wonder Show" 23-25 Restable Syracuse 26-28 Gayety Utica 30 Gayety Montreal.

"Don Tons" 16 Star Cleveland 23 L. O. 30 Gayety St. Louis.

"Dantonians" 16 Casino Boston 23 Columbia New York 30 Empire Brooklyn.

JOSEPH SANTLEY AND HASSARD SHORT PRESENT

JACK

LORETTA

# PATTON and MARKS

IN

# "BITS AND PIECES"

Direction, HARRY WEBER.





**AMERICA'S FAMOUS COLLEGE ATHLETES**  
**NOW APPEARING WITH "THE MARIGOLD REVUE"**  
**7th CONSECUTIVE WEEK 7th**  
**MARIGOLD GARDENS - CHICAGO**

**Wagon Jack**  
**Trunk Anna**  
**Trunk Joe**

**Warner Al**  
**Werner Cy**  
**Whitely E**

**William F**  
**Williamson Joe**  
**Worth Joe**

**Young Wilfred**

**Ybabe & Young**  
**Ylan Jones**

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**RAY H. LEASON, President of**  
**President of**

**THE NATIONAL  
VAUDEVILLE CIRCUIT, INC.**

2. 4. 1988. 6. 4. 1988.

**160 West 45th Street, New York City**

**announces the opening of the**

**BOSTON OFFICE**

## NATIONAL VAUDEVILLE CIRCUIT

**180 TREMONT STREET**

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**Boston, Mass.**

LOUIS E. WALTERS, Booking Manager  
E. M. JACOBS, Field Representative

**A New England Headquarters for the Efficient Distribution  
of Vaudeville Talent**

**YOU CAN'T KEEP A GOOD LAUGH DOWN**

**M. S. BENTHAM**

***PRESENTS***

**JAMES B. DONOVAN and MISS MARIE LEE**

***KNOWN THE WORLD OVER AS***

**DONOVAN and LEE**

**Booked the Following Route Season 1920-1921**

**FOR ORPHEUM CIRCUIT AND KEITH BIG TIME**

1920  
SEPT.  
1—ROYAL  
12—ALHAMBRA  
19—COLONIAL  
23—ORPHEUM  
OCT.  
3—BUSHWICK  
10—BOSTON  
17—LOWELL  
24—PORTLAND  
31—SYRACUSE  
NOV.  
7—AKRON, O.  
14—COLUMBUS  
21—LOUISVILLE  
28—INDIANAPOLIS  
DEC.  
5—DAYTON  
12—TOLEDO  
19—GRAND RAPIDS  
26—DETROIT

1921  
JAN.  
2— ROCHESTER  
9— CHICAGO  
16— MILWAUKEE  
23— CHICAGO  
30— ST. LOUIS  
FEB.  
6— MEMPHIS  
13— NEW ORLEANS  
20— OPEN  
27— RIALTO—ST. LOUIS  
MARCH  
6— MILWAUKEE  
13— PALACE—CHICAGO  
20— ROCKFORD—DAVENPORT  
27— OMAHA  
APRIL  
3— SIOUX CITY  
10— DES MOINES  
17— ST. PAUL  
24— MINNEAPOLIS

1921  
MAY  
1—DULUTH  
5—WINNIPEG  
10—CALGARY—VICTORIA  
22—VANCOUVER  
29—SEATTLE  
JUNE  
5—PORTLAND  
12—FRISCO  
19—OAKLAND  
28—LOS ANGELES  
JULY  
3—DENVER  
10—CHICAGO  
17—BACK TO SHERMAN LAKE.  
WHERE WE ARE AT PRESENT  
RESTING DURING JULY AND  
AUGUST  
AT THE IRISH PALACE.

# WALTER MANTHEY and CO.

IN

## VERSATILE SERIES OF ARTISTIC DANCE CREATIONS

## Featuring MLLE. IONE

**THIS WEEK (Aug. 9), B. F. KEITH'S ALHAMBRA, N. Y.**

**NEXT WEEK (Aug. 16), B. F. KEITH'S COLONIAL, N. Y.**

**Direction R. STRIKER—Chas. Bernhaupt's Office**

"Mme. Doree has achieved the finest operatic turn ever given to the big time."—*Idee* (Variety).

# MME. DOREE'S OPERALOGUE

Next Week, Aug. 16 . . . . . PALACE, CHICAGO

Booked Solid Over the ORPHEUM CIRCUIT, 1920-21

Direction CHARLES A. BIERBAUER

MAX HART OFFICE

Mr. Carroll takes his dream and companions to China, where they all official positions, all the while carrying in the background the illusive and visionary spirit and form of a girl. The action proceeds on tragic lines until the culmination of the swift tragic action awakens the dreamer and caused a return to the sea of the Chinese philosopher where the action starts.

The unusual atmosphere of the play sometimes is strictly novel and varies from that standpoint to thorough chilling thrills.

Eileen Wilson as the Lady of the Lamp and the center of the dream mystery, played very well this hard and atmospheric part, adding still another to the list of those who have tried the Oriental on the stage this recent period of years. Arthur White, George Gail and Robinson Newbold are the men of staid and comedy positions.

A brief dance and some incidental

music form additions and side variations to the plot.

## BOSTON.

By Len Libbey.

ORPHEUM, LOEW.—Pop vaudeville.

BOSTON.—Pop vaudeville.

RIJOU.—Pictures.

BOWDOIN.—Pop vaudeville.

ST JAMES.—Pop vaudeville.

SCOLLAY OLYMPIA.—Pop vaudeville.

GORDON'S OLYMPIA.—Pop vaudeville.

GORDON'S CENTRAL SQUARE.—Pop vaudeville.

PARK.—Pictures.

MODERN, BEACON, FENWAY, EXETER STREET, FRANKLIN

PARK, STRAND, GLOBE, LAN-

CARTER, WALDORF, CODMAN SQUARE.—Pictures.

SHUBERT.—Reason for this

house, the first of the string of

Shubert theatres here to open for the season, started Monday with a new musical show, "Kissing Time." "Come in under adverse weather conditions. One of the hottest days of the year.

PARK SQUARE.—Opened Monday with "My Lady Friends." Jack Norworth has the former Clifton Crawford role. His appearance was bolstered up by announcements he would "sing a song," even though the part did not call for it. TREMONT.—"Mary" still staying, and according to the notices this show, one of the biggest hits Boston has seen during the summer for years, will remain three weeks more.

The Shuberts will lease the Arlington again this season. They took over the house at the end of last season to produce "Susan Lennox" and got away big with it at popular prices. It is the intention of the Shuberts this year to

produce former well known successes, which have had runs in Boston at this house at popular prices.

## BUFFALO.

By Sidney Burton.

MAJESTY.—Hennette Co. in "I've Got My Heart." Miss Hennette back in the lead. One more week to go.

RIJOU.—Vaudeville.

WHEAT HILL.—Pictures, "Band,"

"High and Dry," last half,

"Scratch My Back."

ACADEMY.—"Naughty, Naughty."

OLYMPIC.—Riva-Larsen Troupe,

Dane and Gunglis, La Petite Riva,

Rargant and Todd, Bartlett Smith

and Sherry.

LYRIC.—Pictures, "Blind Love" and

Rev. Warden and Natty, Hon-

orsford, Christy and McDonald, Ann

and Nan Belmont.

STRAND.—Film "The Glorious

Lady."

Although no agreement has yet been reached between the Managers Association and the T. M. A. Local concerning the latter's new salary demands, the Academy and Gaiety have compromised. The result is shown in the new scale of prices at such houses—the Academy going to \$1 top and the Gaiety to \$1.50 nights for burlesque.

The "Express" continues to play up column reviews semi-weekly of various films at the picture houses. The write-ups are in the form of over-strained attempts to manufacture humor at the expense of the picture, their chief purpose apparently being to fill space. So far, no film reviewed has escaped the patronizing condescension of the re-

viewer who appears to believe no picture is worthy of serious consideration.

The warm weather of the past ten days has boosted the takings at the open air "Fusion Play" of Canisius College. With several thousand spectators at each presentation, the management has announced that during the remainder of August seven performances a week will be given. Special excursions are being run from surrounding towns.

## CLEVELAND.

By J. Wilson Rep.

SHUBERT, COLONIAL.—Hall-

Buckley Stock in "A Little Jour-

ney."

OPERA HOUSE.—McLaughlin

Stock in "Very Good Eddie"; sec-

ond week.

KITH R.—Best Part, Alexandria,

Edel Cifton and Co., Langford and

Frederick, Evans, Claudi, Smith and

Mother, Bobby Randall, and La

Berge.

PRISCILLA.—Marion Munson,

McVie and Stetson, "Oh, Listen,

click," Frank Frick, Billy Rogers

and Frank Tinsie, Marie Rogers

and pictures.

LOEWS, LIBERTY.—Mercedez,

Reese and Wether, Ferns and Lott,

Four Bangs, Reita Tris, and pic-

tures.

EMPIRE.—"Social Police."

STAR.—Ed Lee Worthen's "Real

Show."

MILK.—Harry Kahane, Maurice

Samuels, Jones and Hyvester, Wil-

bur and Gille, Marston and Mon-

ley, and pictures.

WOOD SISTERS

STILL DANISH AT DANIEL'S.

# Hugh Herbert

Will Personally Read

AND PRODUCE

MUSICAL SKITS

COMEDY SKETCHES AND NOVELTIES

SEND MANUSCRIPTS N. V. A. CLUB

JACK

IVY

# DE WINTER <sup>A</sup><sub>N</sub><sup>D</sup> ROSE

Week Aug. 2, PANTAGES, LOS ANGELES—This Week (Aug. 9), PANTAGES, SAN DIEGO

AT FINISH OF PANTAGES TOUR DE WINTER AND ROSE SAIL FOR SHORT "JOY" TRIP TO AUSTRALIA, THEN

RETURN TO NEW YORK IN NEW PRODUCTION

## SELLING OUT

To  
Our  
Friends



Performers  
and  
Show  
Managers

owing to the loss of our lease at the present location we are forced to dispose of our full line of wardrobe, dress and steamer trunks at prices far below wholesale market value. Also a few damaged by fire trunks left over.

Full Size Wardrobes .....	\$36.50 Up
Three-quarter Size Wardrobes .....	\$25.50 Up
Steamer Size .....	\$27.50 Up
Steamer Trunks (Hard Fibre) .....	\$9.50 Up

PICK WHILE THE PICKING IS GOOD

STRAND LUGGAGE SHOPS

1573 Broadway, N. Y., at 47th St.

STAND THE STRAND LUGGAGE SHOPS



A KID IDEA OF PARADISE

# I'M IN HEAVEN WHEN I'M IN MY MOTHER'S ARMS

A BALLAD OF UNUSUAL HEART  
INTERESTBy HOWARD JOHNSON, CLIFF HESS  
and MILTON AGER

You can't  
go wrong  
with a  
**FEIST  
SONG**

Here's  
Looking  
At You

STAGE  
SONG  
BASIC  
STAGE  
HIT

# HONOLULU EYES

Dreamy, Soulful, Waltz Song  
With a Unique and  
Original Rhythm  
Words by Howard Johnson  
Music by Violinsky

**LEO FEIST, Inc.**

711 Seventh Ave., New York

DETROIT  
37 Woodward Bldg.  
HARRISBURG  
Cory Theatre Building  
LOS ANGELES  
Alhambra Building  
PITTSBURGH  
Bundy Theatre Building  
BOSTON  
100 Tremont Street

PHILADELPHIA  
State Theatre Building  
NEW ORLEANS  
110 Broadway Place  
ST. LOUIS  
Edwards Building  
TORONTO  
120 King Street  
SAN FRANCISCO  
Paragon Theatre Building

MINNEAPOLIS 312 Parkman Building CHICAGO State Opera House Building Pasadena Theatre Building

LUNA PARK.—Waterfall and  
Winifred, Three Astellas, Hingham  
and Thornton. Two Marlowes,  
George Wickman, pictures and cab-  
aret.

STILLMAN.—All week, "Homer  
Comes Home."

EUCALID.—All week, "Homer-  
equo."

GAIRTY.—All week, "Band."

ALHAMBRA and MAJIC.—"Away  
Goes Producer."

STANDARD.—Second week,  
"Shipwrecked Among Cannibals."

STRAND.—All week, "The Ives."

GRIFIN M.—All week, "The Cup  
of Fury."

RIALTO.—"The Fall of Babylon."  
Burlesque has resumed for the

season at the Star and Empire.  
Both houses have been renovated  
and redecorated during the recess,  
the interior of the Star being com-  
pletely remodelled.

Manager Mack Carrig is featuring  
a ball room dancing contest at the  
Princess this week.

Jack Greenbaum, who has been  
manager of Loew's Alhambra for  
several years, has resigned. He  
joined the forces of the Broadway  
Feature Film Corporation, a local  
concern, on Tuesday, in the capacity  
of secretary, treasurer, and  
studio manager.

"Pollyanna" is the offering prom-  
ised at the Opera House next week  
by the McLaughlin Stock Players.

Harry Bernstein, 61, a pioneer in  
Jewish drama here, died on Sun-  
day. He was a prominent political  
leader for many years. He made a  
fortune in theatrical enterprises, be-  
ing the owner and operator of three  
theatres, Perry, Peoples and Bern-  
stein. His later days brought  
changed financial conditions, as he  
gave liberally to Jewish charities  
and many families were recipients  
of his benevolence.

## DENVER.

By T. M. Farrell.

Chaotic labor conditions in Den-  
ver the past week, during which  
to date five have been killed and  
45 injured in riots incident to the  
tramway strike, have played havoc  
with the amusement business in  
such places as Blitch's gardens and  
Lakewood, both on the outskirts of  
town.

Many people were harassed  
downtown in buses unable to ac-  
quire transportation to their homes,  
with the picture business in general  
suffering during fair business. At 2  
o'clock, Friday afternoon, however,  
when the situation had become so

turbulent that the authorities be-  
lieved that the situation had gone  
past control of local police powers,  
the mayor issued a proclamation  
closing for the evening all places of  
amusement in the heart of the city,  
the measure being taken to prevent  
the assemblage of crowds in places  
where rioting might be precipitated  
easily. All automobiles were kept  
out of the downtown district by  
cordons of volunteer members of  
the American Legion, who were  
augmented by machine guns mount-  
ed on trucks. With the announce-  
ment the city had been given into  
the hands of the Government troops,  
the governor having asked for aid  
in his inability to cope with the  
situation. Col. C. C. Patton U. S. A.,  
commanding officer of Fort Logan,  
included in his proclamation:  
"Theatres, showing picture houses,  
shows and other well considered  
places of amusement will continue  
as usual."

All theatres opened as usual Sat-  
urday.

Although this week ushered in the  
regular autumn theatrical season  
here, the houses seemed dull due  
to the absence of musicians. The  
musicians' strike has not yet been  
settled, but intimation was given  
Sunday the controversy was being  
arbitrated and would probably soon  
come to a conclusion with possibly  
concessions on both sides. Little  
is being made public here concern-  
ing the activities of other con-  
tendents.

## DES MOINES

By Don Clark.

George B. Peck, former Chicago  
producer, will manage the Des  
Moines Orpheum during the season,  
opening Aug. 13. He takes the  
place of Elmer Garver, who goes to  
Terre Haute, Ind., as manager of  
the Orpheum. Walter Dunn, also  
of Chicago, comes to the Orpheum  
as treasurer, succeeding Jack Lan-  
ter, who is leaving the theatre to  
go into business at Burlington, Ia.  
Harry Mitchell remains as assist-  
ant treasurer. George Faircloth of  
Pueblo, Col., will be the new orches-  
tra director at the Orpheum. "The  
Des Moines Orpheum policy will re-  
main the same with two shows a  
day," said Manager Peck.

W. B. Jamieson, former Congres-  
sman from the Eighth Iowa District,  
with his home at Shenandoah, will  
move to Des Moines in the near fu-  
ture. He is president of the Adams  
Theatre Co., owners of 29 Iowa pic-  
ture and three large Des Moines  
legit, stock and vaude houses. J. L.  
Adams is managing director of the  
company. "Billy" Jamieson has  
been prominent among Democratic  
leaders, having served as National  
Committee member and National Dem-  
ocratic Treasurer. He is now living  
at Washington, D. C.

The last nickel picture landmark  
in Des Moines was removed this  
week when the old Unique sign was  
removed from the Locust street  
house. The Link-Franklin Co.  
bought the house from Elbert &  
Detroit last spring, and it is being  
completely rebuilt. The adjoining  
property, 29 feet wide, has been  
torn out, giving the new theatre 59  
feet in width. The completed the-  
atre will be one of the largest in the  
West. Plans include a full size  
stage and while Blank has not an-  
nounced the policy that will be fol-  
lowed it is certain that either vaude-  
ville or stock will be played a part  
of the season in addition to pic-  
tures. No name has been given the  
house, although Blank has hinted  
that it will be called the Strand.  
The theatre has probably the finest  
location in Des Moines, on the busi-  
ness street and directly opposite two  
other Blank movies and a large ho-  
tel. The house will be ready for use  
late this year.

Conrad Nagel in "The Fighting  
Chances" drew big at the Des Moines  
last week. Nagel is a former Des  
Moines boy, his father having been  
head of a school of music in this  
city. "The Prince Chap" at the  
Hiale last week was also one of the  
big films of the season and drew cap-  
acity every night.

Seats will be \$1 top at the Or-

## FOR SALE

Business building from business and with  
equipment of COMPLETE WASHINGTON  
equipment of a variety of original con-  
struction, with rights, completed house, com-  
plete kitchen, riding house and three  
bathrooms. Approximate value of con-  
struction \$15,000. Will sell individ-  
ually or in bulk. MR. HICKMAN, 64  
North 10th St., New York City.

# R E K O M A

The Gentlemanly Equilibrist,  
opens his season this week  
(Aug. 9), and is booked solid  
for the remainder of the  
year. It was all arranged  
through the efforts of my in-  
dustrious agent.

## ALF. T. WILTON

"Try to get along—push him  
up on the blocks."

The route is as follows:

- Aug. 9—Boston Theatre, Boston.
- 10—New London and Holyoke.
- 21—Worcester and New Haven
- 30—Keith's, Philadelphia.
- Sept. 6—Davis, Pittsburgh.
- 13—Hig, Youngstown.
- 20—Keith's, Cleveland.
- 27—Keith's, Columbus.
- Oct. 4—Keith's, Dayton.
- 11—Keith's, Cincinnati.
- 18—Akron.
- 25—Keith's, Indianapolis.
- Nov. 1—Majestic, Chicago.
- 8—Empress, Grand Rapids.
- 15—Keith's, Toledo.
- 22—Temple, Detroit.
- 27—Temple, Rochester.
- Dec. 6—Shaw's, Buffalo.
- 13—Shaw's, Toronto.
- 20—Dominion, Ottawa.
- 27—Princess, Montreal.
- Jan. 3—Temple, Hamilton, Ont.
- 10—Keith's, Syracuse.
- 17—Keith's, Royal, New York.
- 24—Keith's, Riverside, N. Y.
- 31—Keith's Orpheum, Brooklyn.
- Feb. 7—Keith's, Providence.
- 14—Keith's, Boston.
- 21—Keith's, Bushwick, N. Y.
- 28—Keith's Colonial, New York.
- Mar. 6—Keith's Alhambra, N. Y.
- 13—Maryland, Baltimore.
- 20—Keith's, Washington.

Following ten weeks, Delmar Time

## To the Producer:

Do you choose your customer as carefully  
as you do your principals?

**FAYE BEHRENS**

"Original Designs with an Eye to Stage  
Effectiveness"

53 WEST 45TH ST., NEW YORK CITY

My representative will call on request and submit sketches and esti-  
mates without obligation.

RALPH

BEATRICE

# BEVAN AND FLINT

"A SLIGHT INTERRUPTION"  
ORPHEUM CIRCUIT

Booked Solid May, 1921

Dir. CHAS. ALLEN—M. S. Bentham Office

Write or Call  
**M. Stein Cosmetic Co.**  
129 West 31st Street, New York

Contact Professional Association  
 Manufacturers and Suppliers  
 Inexpensive Special  
 1000 Patented  
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 310 Canal Street

Making Big Ads Out of the Little Folks,  
Original Vanderbille Material.  
Ans. Nathan, Lurie and Manning.  
**BENTLAND, HOWARD & WATSON**  
Suite 714, 142 West 43rd Street, New York.  
Several good comedy numbers ready. Come in  
and hear them!

Let Us Prove It Is Best  
Send for Price List and Color Card.  
913 WEST 40th STREET NEW YORK CITY

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phum when the new season opens Aug. 15. In the past the best orchestra seats have been 75 cents. The new scale includes: Week day matinees, entire house, 35 cents; Saturday matinees, lower floor, 50 cents, balcony, 35 cents; boxes, 75 cents; Sunday and holiday matinees, lower floor, 75 cents, balcony, 50 cents; gallery, 15 cents; boxes, \$1; nights, first ten rows lower floor, \$1; balance of lower floor, 75 cents; balcony, 50 cents; boxes, \$1; gallery, 15 cents.

Big films this week: "Go and Get It" at Des Moines; "The Notorious Miss Lyle" at the Rialto; "The Ladder of Lies" at Garden; "The Strongest" at Empire; "The Street Called Straight" at Palace.

### DETROIT

By Jacob Smith.

It looks now as if everything was set for the Paramount taking over the Majestic Oct. 1, which will leave Charles H. Miles three Detroit vaudeville houses.

A big crowd of film men went to Hilldale last Friday for the formal opening of the new Ilwaco theatre, owned by W. B. McLaren.

John H. Kunsky is presenting for the first time two Goldwyn pictures

this week—"The Penalty" at the Adams and "The Northwest's Melody" at the Madison.

The Broadway-Strand will continue to play 100 per cent. Paramount features next year.

"If I were King" will go into Orchestra Hall for an extended run, starting shortly.

### DULUTH

By JAMES WATTS

ORPHEUM—Vaudeville.  
NEW GRAND—Nahas, Japa.  
Harry Lee, Leah Warwick Trio, Allman and Woods, Fred and Albert, films.

REXDA—All week, "The World and His Wife," film.

STRAND—All week, "Thou Art the Man," film.

NEW LYRIC—First half, "The Figurehead," film.

NEW GARRICK—First half, "The Forbidden Woman," film.

NEW ASTOR—First half, "The Sagebrusher," film.

NEW SUNBEAM—First half, "Smoldering Rubens," film.

STAR—First half, "Folly of the Storm Country," film.

Cool weather and strong attractions at the local theatres brought big business to the playhouses during the last week. Even the matinees were well attended and in some instances people were turned away.

The far-west work of the Orpheum Players in "Daddy Long Legs" broke all records for the summer. The company is credited with being the best all-around group of stock players ever here. Saturday night was

a merry one. Every player was called on for a curtain speech and many witty and happy remarks featured this part of the program. Nearly all of the players left thirty Sunday.

Manager Arthur J. Casey left for New York to select plays and players for the black season at Haverhill, Mass., which will open at the Academy of Music there Aug. 24. Mr. Casey owns the Haverhill theatre. Mr. Casey is probably the youngest stock manager in America, being only 21 years of age, but has made a splendid record in Duluth.

A new stock company is being formed here to play the Plaza theatre in Superior, Wis. Lee Stierrett, director of the Orpheum players, will be in charge, and Minor Watson, who had planned to go to Lynn, Mass., will probably play leads. J.

L. Mortimer, former manager of the Lyceum here, will be manager of the Plaza and Broadway in Superior.

Word was received in Duluth this week of the death of Joseph de la Motte, formerly of Duluth, and father of Marguerite de la Motte, the film star. Mr. de la Motte figured in an automobile accident last December, and he, his wife and Marguerite were injured. Mrs. de la Motte died from injuries but the others recovered. The de la Mottes lived here eleven years and Mr. de la Motte was a prominent attorney. Marguerite learned her first dance steps here and appeared in many amateur theatrical performances.

Duluth musicians were granted a 30 per cent raise in salary for the coming season last Saturday. The advance was the result of negotiations between the managers and the musicians' union. The raise affects all theatrical orchestras in Duluth and the New Plaza in Superior. P. P. Schwie, general manager for Pinkster & Ruben, at the head of the lakes, says that local musicians will receive a higher scale of pay next year than those of Eastern cities. He was willing to make the raise to hold musicians who would otherwise go to the larger cities. The standard of music at Duluth theatre has been raised at least 100

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TELL ME

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Biggest Hit for US since "Meet Me Tonight in Dreamland"

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per cent since Finkelstein & Huber took hold of the local situation.

Negotiations are now under way between the managers and the stage hands and picture operators. It is believed that a compromise will be made and a satisfactory agreement reached.

The policy of the Lyceum, which is to reopen about Oct. 1, has been announced by the owners, the Clinton-Myers Company. Pictures will be shown from Sunday to Thursdays and high-class legitimate attractions during the last three days of the week. The Lyceum is promised the finest orchestra in Duluth.

Mr. Christie, formerly featured in House of Blues, will be the conductor.

William Abrahamson, proprietor of the Zaida theatre, has just returned from a trip to New York and other Eastern cities. He made the trip down the lakes.

Manager Chester Sutton of the New Grand, is on a vacation down the lakes.  
Finkelstein & Huber and the Duluth Herald will stage a motion picture scenario contest in order to show what local talent can do in writing picture play stories. A prize of \$50 will be given the person writing the best scenario and the play will be presented on the screen at the New Garrick. The scenes must all be laid in Duluth and a newspaper office and a hotel must be included. The scenes will be "shot" under the direction of a film director to be brought here from a well-known studio.

### INDIANAPOLIS.

By Volney S. Fowler.  
MURAT - Walker company in "A Very Good Young Man."  
SINGLES - Pictures.  
PARK - The Mischief Makers.  
LYRIC - Pop vaudeville.  
LYRIC - Pop vaudeville.  
CHUCK - Pictures.  
BROADWAY - Pop vaudeville.

The Park opened for burlesque Aug 7

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Stuart Warner acted as well as directed at the Murat in "A Very Good Young Man." Julia McMahon joined the company last week. Beatrice Maude rejoined this week.

A theatre will be constructed upon the site of the Newwine in Bristol, Ind., by the Citizens' Theatre Co. Incorporators are A. C. Miller, president; A. R. Cooper, vice-president; William Seiglin, secretary-treasurer; William Zeller, Jr.; Simon Zeller, M. M. Doyle, Carl Cuthall, J. A. Morgan and A. W. Knight.

The Riverside Exhibition Co. which controls the amusements at

Riverside Park, Indianapolis, has increased its capital stock from \$5,000 to \$150,000.

The Cortlandt Picture Corporation, to specialize in children's pictures, has been organized by Indianapolis men. Cortlandt J. Van Dusen, former director for several old companies, is president of the new enterprise, capitalised at \$500,000, \$250,000 of which is open to public purchase at \$10 per share. Other officers, all of Indianapolis, are Alvah J. Flucker, vice-president and general counsel; C. R. Hamilton, secretary; Otto L. Klaus, treasurer. James A. Collins, Georgia

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# WILL MAHONEY

SAN FRANCISCO "EXAMINER"  
AT ORPHEUM

Will Mahoney appears as the chief fun-provoker at the Orpheum this week.

All he does is come out on the stage and make people laugh. They credit him with having a monologue, and it may be just as well to classify his act by that name as any other. His presence radiates humor.

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SAN FRANCISCO "CALL"

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WITH YOU

BY

MUSIC BY  
ALBERT VON TILZER

THE ENCHANTINGLY BEAUTIFUL WA

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the Colonial for several seasons past, will have general supervision of the Gayety, formerly the Lamberg, and of the Colonial. Associated with Mr. Servatius at the Colonial will be Harry McCormick, orchestra leader; Harry Curtis, stage manager; Charles Ribotin, house superintendent; Howard Miller, in charge of the box office, As-

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Utica Park closed since last year when a fire wiped out part of the buildings, reopened last week.

The governing board of the Syracuse Opera Association has decided to postpone indefinitely the production of "Robin Hood" in the stadium here. Confronted by many difficulties, directly traceable to the vacation season, the board deemed

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It is inadvisable to stage opera this summer.

The Creature Italian Grand Opera Company will appear at the Empire for four performances Oct. 18-20. Adolph Schmidt, special representative of the company, was here last week.

**VANCOUVER, B. C.**

By H. P. Newberry.

**EMPIRE**—A Light in the Dark by Herbert Stanford. Edythe Elliott did splendid work in the leading role, which she also played here three years ago and before that in San Francisco. Charles Royal was very good in his characterization of the Swedish agitator, in

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which he also appeared when the play was given here before. Robert Lawrence and Evelyn Hamble were seen in two of the other principal roles to great advantage.

**ROYAL**—Film, "She Loves and Lies."

**COLUMBIA**—Film, "Rugger of Red Gap."

**ORPHEUM**—Vaudeville.

**PANTAGON**—Vaudeville.

**REX**—Film, "Treasure Island."

**DOMINION**—Film, "The Sea Wolf."

**CLARE**—Film, "The Man Who Lost Himself."

**BROADWAY**—Film, "My Lady's Garden."

**MAPLE LEAF**—Romance and Amabilia.

**COLONIAL**—Film, "Radio Love."

The new Allen, Vancouver's largest picture house, will open very shortly.

**WASHINGTON, D. C.**

By Hardie Meakin.

**KEITH'S**—Vaudeville.

**REX**—Film, "The Great Train Robbery."

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local press and theatregoers, was cast for the part of Napoleon Bonaparte, but was called to New York to report for rehearsals with the Metwayna. Producer and owner of the company, L. Monte Bell, understood the part and received excellent notices on his work.

**FOLIE**—Still driving into films. **NATIONAL**—Closed. Opens next week with our own Helen Hayes in "Tab."

**GAYETY**—Opened new season with "The Social Minded."

**COMMON**—A House of Old Broadway. Howard and Cradock.

Rogers and West, Eleanor Price and Co., Jupiter and Mrs. Henderson and Stone, Robert O'Connor and Co. in \$2,700.

**STRAND**—Pop vaudeville.

**LOEW'S PALACE**—Film, "Daring Mine."

**LOEW'S COLUMBIA**—Film, "Point of View."

**MOORE'S HIALTO**—Film, "The Fighting Shepherdess."

**CRANDALL'S METROPOLITAN**—Film, "The Great Accident."

**J. Bruce Healy**, director of the Shubert-Garrick theatre orchestra, was ordered by Justice Hitt, of the District Supreme Court, to make a bond to insure against his leaving the District of Columbia pending the settlement of a suit for maintenance begun by his wife, Mrs. Vera V. Healy. Mrs. Healy told the court her husband would definitely leave its jurisdiction unless a restraining order were issued. She

declared that he had not contributed to her support since April 5 Healy makes \$125 a week, "according to his own admission," the court was told by Mrs. Healy, who seeks a permanent maintenance order against her husband. They were married in Idaho in 1916.

Two of Washington's coming debutantes of the season are appearing with the Shubert-Garrick stock company this week in "The Missing Lady." They are the Misses Margaret and Theresa Crossland, daughters of Dr. H. J. Crossland of 1746 M street, N. W. The two

young women are attracting considerable attention, one of the local critics predicting success for them should they follow a stage career.

Anne Hamilton, leading lady, is closing Saturday to report for rehearsals in New York, as is also John G. Hewitt, the stage manager. Mr. Hewitt reporting for his second season with Florence Moore in "Breakfast on the Beach."

Mr. Hewitt's little daughter is making her first appearance next week when she will appear in "Daddy Long Legs."

The little lady is a granddaughter of Ada Munk and is named in her honor Evelyn Ada Hewitt.

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## SPORTS

The Zimmerman Bronx Giants are playing each week end on the Bronx Oval and have as a member of the team, George Page (Variety) who has played since a kid with the Varieties whenever they formed a nine in Summer. The Zims last Sunday beat the Bethlehem Steel nine 4-3 in a 14-inning game. When the Zims beat the House of David nine on two successive days, Page featured the playing of both games through winning the second contest for his team. With the score 2-2 in the ninth and two men out with the Zims at bat, Page stole home from third. He would not mention it himself when writing the story of the Zims-David games for this department. The David bunch has been playing around New York for a few weeks and they command respect for their ball playing, even if their hair seems to interfere with it. Last week the Davids were over in Jersey where they have "night baseball." They start the games over there around seven in the evening, due to the daylight saving. Good crowds are attracted.

The Yanks have run into a temporary slump and Huggins has been making desperate efforts to brighten the team morale. Muehl has been benched for sluggish playing and the whole batting order shaken up in an effort to help the esprit de corps. The howling Yankee rooters who had the pennant pole ordered a few weeks ago, have quit cold as usual and are conceding the pennant to Cleveland, despite the Yanks are 4th and a half games back of the Indians at present. The Giants, who are three games behind Brooklyn, the National League leaders are being hailed by the same function as

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sure pennant winners. A few weeks ago the Giants were not conceded a chance and were being outdrawn by Babe Ruth and associates ten to one. New Yorkers love a winner and will throw up their hands quicker than any other community in the country when their favorites exhibit the slightest signs of slipping. If the teams quit as easily as their followers, neither would finish anywhere but a bad last.

From all appearances Kid McCoy is going to break his own record. It seems the eighth and final marriage of the pugilist is about to reach the same end as the other seven—the divorce court. The blonde dancer Dagmar Dubigren, who is now Mrs. Selby and in Los Angeles, said that she was "one of the eight darn fools" who had succumbed to the charms of the fighter. Mrs. Selby announced her intention of filing suit for divorce on the grounds of desertion and non-support. She said she was only 19 years when she was married and the "Kid," 47. "We lived together exactly a month after our marriage and I was thoroughly disillusioned after one week. A little over a month ago Norman received a wire from Ithaca, N. Y. in Philadelphia to come on that and put on an exhibition at the club. He left and I have not seen him since."

The Police Field Days the last two Saturdays of this month (Aug. 21-22) at the Grandstand racetrack have an active press agent, who apparently finds a fertile field in talking about the cops. A bat used by Babe Ruth and an autographed baseball from the same slugger are on exhibition in a Times square store, advertising the annual police event. It was also announced this week that little red posters were available for autos, to be placed on the windshield, to notify the traffic police the occupants of the car had purchased tickets. The posters read "Police Field Days." Complaints were received at headquarters from citizens that they were being held up often during the day when riding about through cops, so putting them to purchase tickets after they had done so. The police have made an aggressive selling campaign among the automobiles since the Field Days were announced.

The baseball fans were much saddened at the news Christy Mathewson is in the mountains fighting with the dreaded disease. It was

**ARTISTS' BOEREM**  
 Canvass City, Mo.  
 Dear Sir:—  
 If my Agent dies, should I put on Black?  
 A. Mateur.  
 Not unless you have the Dialect and a Sponge.  
**FRED ALLEN**  
 PANTAGES TIME  
 Direction MARK LEVY

**VACATION TIME**  
**Gaynell and Mack**  
 Any Time  
 a  
**BOOKING MAN**

Puts you on the Back,  
 Talks about Old Times  
 and how good the Reports  
 are coming in,  
**GET THE Peroxide Ready—**  
 in other Words,  
**Prepare for a CUT.**  
 Has "I don't have to Die to go to Newark" been sung much here?

**LOEW TIME**  
**COOK and OATMAN**  
 Direction MARK LEVY

**LEONARD and HALEY**  
 IN  
**'THE WRONG HAT'**  
 An act that attracts—Always busy.  
 Direction EAGLE & GOLDSMITH

**THE FAYNES**  
 Direction. Hughes & Manwaring

a shock and surprise to the general public, but those in touch with local baseball affairs were not surprised. Matty had a younger brother, Hank, who at one time was with the Giants for a season as a pitcher. Hank wasn't quite ripe for the big show and played semi-pro ball around New York with the New York Edison Club. Later he developed consumption and went to Arizona, thinking the dry climate would prolong his life. After a short stay there he died. Matty has years of clean living to add him in his fight with the white plague and every fan who ever saw him match his peerless cunning against the hitting prowess of the league's best sluggers will be pulling for him to come through a victor.

Jack Dempsey is training for his coming bout with Billy Miske at the Van Keltos Stadium, 5th avenue and 57th street. Every afternoon several thousand fans pay 15 cents each to witness the champion box three rounds with various sparring partners. The place has been jammed since Dempsey started. He will get more money for his end of the training period than most fighters do for two or three bouts. Recently George Walsh, the Fox star, was one of Dempsey's volunteer sparring partners and he gave the pugilist quite a work out. Walsh has a good left hand and handles himself better in the ring than a lot of professional pugilists. After the bout Dempsey told several newspaper men Walsh would be a hard man to beat had he followed the ring for a profession. The next day Douglas Fairbanks sparred three one minute rounds with Dempsey. A bout between Fairbanks and Walsh for the seven championship would pack Madison Square Garden.

Broadwayites doing the Boardwalk at Atlantic City last week were given a treat by seeing Johnny Dundee, the clever boxer make his debut as an actor in Jimmy Huggins' "Tattle Tales" at the Globe. Dundee appears in the final scene, that of the "National Sporting Club" of New York and he "loses" with Young Cohen, better known as Honey. Asked whether he was going to stick with the show, Johnny laughed and looked at Huggins and said: "Who could

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**THE BABE RUTH**  
 Of Vaudeville, Making His Every  
 Show. Address Variety, Chicago,  
 SCHALLMAN BROS. Western  
 Representatives

**KYRA**  
 "Passing Show 1919"  
**LAWTON**  
 "The Man From Jugglesonia"  
 Galloping over the Orpheum Circuit  
 Direction, AARON KEBLER

**HARRY J. CONLEY**  
 with **NAOMI RAY**  
 in "RICE AND OLD SHOES"  
 By GRACE RYAN  
 Direction ROSE & CURTIS

**The Original AZIMAS BROTHERS**  
 In their spectacular outdoor aerial display, "THE WHIRLING PROPELLER." After the close of the current fair season will enter the variety field. The turn will consume two minutes of acrobatics in "one," and five minutes of the whirling act, illuminated, full stage.  
 (CLOWNS? YES)  
 Direction, H. B. BURTON, Palace Theatre Building, New York.

**DOLLIE**  
**THORNTON SISTERS**  
 Opened at the American Monday (Aug. 9). Booked Solid for Next Season.  
 Direction MANDEL & ROSE

be better, I've got a sucker every night. It's a pipe for me; I don't have to train any more." The Broadway show was offered a Broadway house within two weeks, but Jimmy elected to play his dates in Detroit, Pittsburgh and Buffalo, with Chicago to follow.

George Walsh's All Nationals, composed of ex-major and minor leaguers, were taken into camp by Heine Zimmerman's Bronx Giants in both ends of a double header, Sunday afternoon by scores of 1-1. The film star gave a favorable impression of his own ability as a hitter, getting four hits out of seven trips to the plate. He was also accorded one of the finest ovations ever tendered a semi-pro player.

Tos Richard, manager of Madison Square Garden, and John M. Chapman, general manager of the Cycle Racing Association have completed arrangements for both to promote the 6-day bicycle races for the next five years.

Perhaps the individual to be credited with being the strongest center for the Yanks to beat out Cleveland in the American League pennant race is Morris Gest. The manager had an ulterior motive and he doesn't care particularly whether the Yanks win over the Indians, so long as the latter don't cap. His "Chu Chin Chow" is booked for Cleveland for the week that the world's series will be played and the manager figures his matinee would be hurt if the series go to Cleveland. He admits the big games would help the night business but expects capacity for all eight performances.

The Coney Island Carnival, Sept. 13-19, will, it is declared, be the best of all the 16 carnivals the island has held at the close of the season. The big spectacle is to be called "Krazy's Kinky Carnival." The boardwalk (Broadway) from Prospect Park to the island is a wondrous sight on a carnival night. There is a string of cars all the way blocked in and early in the evening the jam is so terrific often a car is held in it for two or three hours.

From an authoritative source it is learned the Yanks have secured an option on a downtown piece of property located just far from

**Pauline Bazon**  
 Si Perkins  
 Kid

**MERCEDES**  
 AMERICAN WATER SHOWMAN  
 BOOKED SOLID UNTIL 1939  
 Address  
 PHILADELPHIA NEW YORK CITY

**SPENCER and ROSE**  
 "What Do You Think From This"  
 Always Working  
 Boss, CHAS. FITZPATRICK

**VERNON STILES**  
 Formerly of Metropolitan and Chicago  
 Grand Opera Companies  
 Now Touring Vaudeville  
 Direction MAX HAYES

**HARRY J. CONLEY**  
 with **NAOMI RAY**  
 in "RICE AND OLD SHOES"  
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Broadway and Eighth avenue. The property is now covered by old buildings and is purchasable at \$2,000,000. It is reported Colonel Ruppert is not satisfied with the arrangement at the Polo grounds, and is desirous of getting the New York Americans housed in their own ball park. If the report is true the Yanks would be greatly benefited by the down town location.

When the Jayland Carnival played Burlington, Vt., a couple of weeks ago "Babe" Brown, a native of that city, wrestled Fritz Olson, travelling with the show. The sailor threw Olson and was thereupon immediately engaged by the carnival to take his place. Brown had met 165 men up to that time this season, throwing 140 of them.

Alex Sullivan, sporting expert for the New York "Evening World," has written three songs for Al Johnson entitled "Florida Moon," "Always Leave Them Crying When You Say Good-bye" and "A Sweetheart Just Like Liddle Woe." Two more of Sullivan's efforts have been accepted for publication.

## FILM NOTES.

The Marion Davies company under the direction of George Baker will remain in California until Oct. 1, working on "Barbed Treasure." Some of the scenes have been taken on John D. Spreckels' yacht, "Venetia."

Ivan Abramson has his forthcoming special in production. It is titled "The Wrong Woman" and will feature an all-star cast, headed by Montagu Love and Olive Tell.

P. H. Mason is now manager of the Radio New Haven, on the Black circuit. He was formerly at the Strand, Rutland, Vt.

Ram took arrived in town last Friday, bringing with him prints of "Isabella," the James Oliver Curwood production.

Thomas Morgan has completed "The Princess of the Shore" by A. P. Tichener, directed by Charles Hays.

Alice Lake is at work on "Body and Soul" for Metro under the direction of Charles Bruckner.

Frank Mayo will shortly start work on a picture version of "Easy Street" for Paramount.



## STRAND.

A high spot program is at the Strand this week, in keeping with the weather. The overture is a medley of songs from "Pinafore." Subdirector Carl Eldorado seems to have made up his mind to give us the entire Gilbert and Sullivan repertoire this summer and if so he could do a lot worse.

The Topical Review, as edited by Manager Plunkett, is especially interesting the current week. It is compiled from Pathé, International and Gaumont weeklies. The International hits contain wild riding on horseback and motorcycles. The Gaumont stuff is selected because of its underwater scenes, in keeping with the feature (Annette Kellerman in "What Women Love"), and Pathé is showing what purports to be the first pictures of the Soviet movement around Warsaw.

The feature is preceded by a scene painting, vocal and recitative, with symphonic organ accompaniment. John Hart, a magnificent baritone, stands in an indefinable light, first reciting and then singing "One Thousand Pathos Deep," every word of which could be distinctly heard throughout the enormous auditorium.

After the feature, A. Braglie, concert master of the Strand orchestra, played M. Sittie with Les Brunett, a soprano, and Anna DeMilla, a harpist, respectively sang and played a brief selection, which was quite long enough. It is probably all right in its way, but hardly impressive enough to delay the show for any length of time. The trio appeared and departed without any demonstrations for or against. It was a very hot Sunday evening, and the audience was comparatively small and apathetic, so there were no casualties.

A Century comedy, "His Master's Mouth," has a lot of ancient "manor" situations, with "humorous" titles of Joe Miller vintage. Here are a couple for illustration: Drunk comes in at 4 A. M., removes his shoes as his wife won't catch him. Clock chimes four times and he carries on the cuckoo's noise eight times more. The other is even older, i. e.: "If you were my husband I'd give you poison." "If I was your husband I'd take it." The comedy is partially redeemed by a trait ending.

## CAPITOL.

"The Devil's Pass Key," a Universal feature which ran beyond six weeks, occupied so much time that the rest of the program seemed shorter, although it ran an even two hours. Still a shorter feature and more varied supplementary

program would have made a better entertainment. The incidentals to the feature were individually excellent, but the absence of the usual short comic made itself felt.

The Thirtieth Hungarian Chapter of Light was a stirring overture and was more than ordinary applause. Erno Roper, who made the special arrangement for the Capitol, led.

A trio of boxers, bare-legged dancers in "The Staff Dance" attracted passing attention. The Capitol compilation of news events was varied and interesting, beginning with Senator Harding in the very act of making up his own newspaper and ending with a series of beautiful scenic views showing remarkable sunset and cloud effects.

An animated picture to the film feature was the other item. It was entitled "Carnival" and depicted two acrobats or acrobates and dancers crowded on the small stage. Paramount Pictures, Inc., offered an appropriate number from one of the operas, while the Capitol ensemble supported him as a chorus.

It was not apparent wherein the bit, lively and colorful as it was in itself, worked into the spirit of the film feature, which was in the nature of a crash play and was far from the carnival vein.

## RIALTO.

This was a very motley show. Rialto is always popular and for an overture this week the orchestra played selections from his "La Flaca Ladrá." The two solos were also well received, in particular "I Hear You Calling Me," rendered by Joseph Almont. The magazine, a Sunshine comedy and Mary Miles Minter in "A Cumberland Romance" (reviewed elsewhere), made up the picture portion of the bill. Lead.

## RIVOLI.

A typical summer program at the Rivoli this week. Light in feature and interesting throughout. The Bryant Washburn feature, "What Happened to Jones," is great stuff for these torrid days and should clean up anywhere. A truly laugh-provoking Christie comedy "Out for the Night," featuring Eddie Barry, also cannot miss in the twin rest comedy class.

The soloists, Paul O'Grady and May Kitchen in a dance pantomime, "Fierrot's Dream," and Cesare Noel, a troupe with a winning smile rendering the aristo from "I Pagliacci," accounted for themselves nobly. A horn solo rendered by Luciano Nava following the feature did not fit in so well but was cordially received. The supporting picture program

consisted of the usual news pictorial digest and a Paramount-Put nature scenic, "The Alchemy of Winter," which served the dual purpose of relieving the intense humid feeling besides entertaining and interesting throughout which cannot be said of many scenic reels judging from the bareness scenery they "shoot" nowadays for infliction on defenseless audiences.

"Marianella," by Daniel Fraumet, Eppur Aubert was overtured.

## EARTHBOUND.

N. Louis Henthorn..... Wyndham Standing  
Caroline Desborough..... Naomi Childers  
Conrad Desborough..... Billie Cotton  
Em. Henthorn..... Madeline Hamilton  
John Henthorn..... Paul Hecles  
In. Henthorn..... Alce. H. Brown  
Hazel Brown..... Lucien Burt  
Wm. Henthorn..... Kate Lester

For some time past reports have come from the west coast of the remarkable photodrama made by Goldwyn of Basil King's novel, "Earthbound," which was produced under the direction of T. Hayes and which, it is claimed, occupied nine months in the making. Few features scheduled for a metropolitan premiere attracted so much advance attention. It was given a private invitation showing at the Astor Tuesday evening and began its public engagement there Wednesday.

Variety's film reviews are intended primarily as a guide to exhibitors who seek some sort of an unbiased opinion on their prospective attractions. For these much-devised individuals it should at once be stated that "Earthbound," as a photoplay, has all the elements of a sensational feature that gives promise of being able to live up to extraordinary booming and which, backed for a run, will be pre-occupied by the average film spectator. Whatever else may be said of it, so far as the exhibitor is concerned of little consequence.

But one cannot help but make a few observations from a reporter's viewpoint. The plain truth is that "Earthbound" is a continuation of film bunk. It starts off with what sounds like New Thought, takes a tack in the direction of Spiritualism, takes a whirl at the Psychic and winds up with Symbolism. What is intended to be conveyed by the picture—at least this is the reviewer's impression—is that a guilty soul cannot rest until it is purged of its misdeeds on earth by forgiveness on the part of those it has left behind. This is visualized in the form of a hectic tragedy, clumsily interspersed with titles containing the platitudinous New Thought observations of one of the characters, many of these so involved in their meaning as to recall the old story

of the two tramps playing poker in a box car which culminates in one of them raising his opponent a contribution dollars and the other, unable to count in bigger figures, says: "Take the pot, you educated son-of-a-gun." An example of the style of subtitling may be gleaned from the following quotation, printed on the program: "This is a tale of Progress—the impulse you inherited at your birth and which never ceases to force you to go forward, no matter how hard you try to linger where you are."

The reviewer, who fancies himself a fairly wise gink with a common school education, some later reading of the classics and an occasional attendance at New Thought lectures, with a leaning in the latter direction, confesses an inability to interpret the idea intended to be conveyed in the quotation.

As a film production "Earthbound" is done on a scale of magnificence and munificence that is impressive and artistic. Director Hunter is to be felicitated for getting so much that is tangible out of so "preachy" a subject, visualizing the drama to its fullest. In this he had the able assistance of a brilliant cast of principals, headed by Wyndham Standing, Naomi Childers (Miss) Billie Cotton, Madeline Hamilton and Lawson Butts. They were well worth while. But the 80 minutes of footage could be materially deleted and the dramatic action thereby quickened.

There is, however, little necessity to worry about the financial success of "Earthbound." It should prove a knockout to the average film fan. With the possible exception of "The Miracle Man" "Earthbound" should prove to be the most talked-about feature produced this year. Jolo

## THE GIRL WHO DARED.

Barbara Hampton..... Edythe Sterling  
Joe Keweenaw..... Jack Chertle  
Peggy Brown..... Spero Chamber  
Rob. Ford..... Yakima Canutt  
Jess. Henson..... Gordon Berwick

Just a passable program feature is this "western" production, sponsored by Louis T. Osborne, starring Edythe Sterling. It is trite stuff for the main—all about a woman sheriff rounding up the rustling Mexican chief and incidentally the ex-crook sheriff. Cliff Smith directed from the Alvin T. Wells story. Republic (Distributing Corporation) releases.

It is all outdoor stuff and therefore very gentle on the production expense. The star makes a pleasant heroine, displays fair ability on the scene and disports herself in keeping with her role.

The support is adequate.

## WHAT HAPPENED TO JONES

James Jones..... Bryant Washburn  
Cory Smith..... Margaret Louisa  
Nathaniel Brown..... J. Maurice Jones  
Anthony Godley..... Frank Jonsson  
Nathaniel Brown..... Lillian Leighton  
Alvin Smith..... Caroline Shuman  
Gwen. Burdette..... Richard Cummings

Bryant Washburn is starred in this Paramount version of George Broadhurst's stage play, James Jones directed. Elmer Harris did the scenario. The piece has evidently been modernized in keeping with these Volstead days, although the beauty and the humor of the situations have remained unspoiled.

The star impersonates the role of Jimmie Jones who heads the "dry" call of a friend in need by packing a couple of quarts of the rare vintage in his trunk for future inhibition by the dms. Jones returns without the marauding baggage smashers, who with the aid of a pair of methamorphoses detect the suspicious gurgling gurgle of the liquor which they immediately adopt for their own. Jones arrives at its destination to discover his loss and immediately sets forth on a quest to buy some of it, if possible. He runs across a bootlegger who, having added a more than generous portion of aqua pura to the stolen alcoholic contents, demands a king's ransom for a whiff of it. A fight ensues in which the town "constable" is involved, and in order to save himself any embarrassing predicaments, Jones impersonates Anthony, a reformer, whom the heralds and posters announce as the lecturer on anti-tobacco matters at the town hall the next day. This proves to be an, out-of-the-frying-pan-into-the-fire situation for our hero with some very interesting farce situations ensuing.

The support leaves little for improvement and aided matters considerably. The feature is strictly a star vehicle for Mr. Washburn with little opportunity for the supporting cast's distinguishments, although all they did was worthy. Margaret Louisa, as the female lead, acted her part sympathetically. Frank Jonsson, as the real Anthony Godley, also did a good piece of work.

Elmer Harris, in adapting the continuity, has done some clever work, while the direction is on a similar par.

Can't miss pleasing wherever shown.

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Associate the control of his law office to  
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## "HEADIN' HOME"

CALL YOUR ATTENTION TO THREE POINTS OF SUPREME INTEREST

1. The story is of the Greatest.
2. The production is of the best.
3. The star holds the heart of America in his hands.

A great opportunity for great cash returns in your territory and all territories

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### A DARK LANTERN.

Katherine Derham.....Alice Brady  
Dr. Garth Vincent.....James L. Crane  
Prince Anton of Argovina.....Reginald Denny  
Lady Peterborough.....Marie Burke  
Chief Warden of Argovina.....David Houston  
Nurse for Katherine.....Virginia Huggett  
Natalie, the maid.....Dorothy Lida  
Mrs. Hally.....Gladys Irwin  
Mrs. Tulline.....Mrs. Tony West  
Princess Margratha.....Rond Purcell  
Leonard.....Russell McIlverett

Elizabeth Robins is credited with this ordinary tale, which was developed for the edification of the Rivoli fans in similar fashion, thanks to the slow progressing continuity Burns Mantle supplied. John B. Robertson directed.

The production all told will prove good program feature material. Original film plots are so scarce these days one cannot be too exacting. A young but successful nerve specialist who is curing the heroine's drug-addicted father has discovered that all women are more or less hypochondriacal, and therefore despises the breed mildly, including our heroine, whom he snubs on their first meeting. The heroine imagines herself enamored of a Prince Anton of Argovina, but in time discovers the love of this Dr. Garth Vincent (James L. Crane) to be the genuine. The scene of the action is divided between England and the

Tyrol, with its imaginative state of "Argovina." To test the stability of Katherine Derham's (Miss Brady) love the doctor-hero subjects her to a severe test, but she "comes through" for the long-delayed, muchly padded fade-out. There seems to be too little "meat" in the way of plot, with the result that much extraneous matter is allowed to creep in.

There is a lavish display of costumes that make a fine sight, and, as asserted before, the entire production can't miss impressing if only on that score alone.

That caption crediting Harry Collins with the creation of Miss Brady's costume is cheap publicity and a crude means of possibly lessening the costume expense by virtue of this free "ad."

Mr. Crane—also the husband of the star in private life—makes an acceptable male lead, although a lighter makeup would be an improvement in spots. Reginald Denny as Prince Anton, who urges the heroine to give herself to him in morganatic marriage because of his forthcoming legal alliance with Princess Margratha for reasons of state, did an excellent piece of work and was convincing in his thankless personation up to the point where he did not become remorseful in his craving for Katherine

with his intentions to divorce the Princess Margratha and love his throne if needs be in order that he may honorably ally himself with her. Now, the Prince's role assumed the aspects of a sympathy part and this put the entire conception of the personation entirely out of kilter. It was a fault of both adaptation and direction.

The balance of the cast accounted for themselves creditably.

### WHAT WOMEN LOVE.

Annette Kellermann.....Annette Kellermann  
James Long Cotton.....Ralph Lewis  
Wilde W. Linn.....Whitely Culman  
Jack MacIntyre.....Earl Uman  
Captain Dick Nelson.....Walter Long  
Joe.....Bull Moran

The point sought to be brought out in Annette Kellermann's latest feature is that the modern girl is just as fascinated and lured by caveman slugging—provided, however, that the caveman's attentions are not directed against her individually. In other words, she admires it immensely in theory but not in actual practice as applied to her particular case.

This is made the basis of what starts off as a satirical comedy and when about half-way through it switches to a strenuous melodrama. The feature is a full length production,

directed by N. S. Watt and released by First National.

Miss Kellermann plays a grown-up boyden with a hunch for strenuous athletics, of which swimming is a natural concomitant. Her father is a social reformer and the girl is the bane of his existence, continually getting him in wrong with the various reform committees. This rather difficult role is admirably played by Ralph Lewis. It could so readily have been portrayed as a caricature—a thing which the actor studiously avoided, not seeking to score individually, but playing for excellent ensemble effects.

When it comes to the melodramatic part there is a legitimate excuse for the star making a high dive from the top of a yacht. Clad in lingerie she is attacked by a drunken seaman, who chases her up the rope ladder of the vessel, from which she dives into the water to escape him. He follows, and there is photographed a realistic tussle with the villain under water. There are other under-water stunts preceding the drama, together with some of Miss Kellermann's graceful dives depicted slowly so that every motion may supply a prolonged optical feast.

The production has class of the modern drawing room caliber and the picture makes for pleasing en-

tertainment. The star's name should draw and the picture will surely prove hits.

### A CHORUS GIRL'S ROMANCE.

Too long and episodic with evidences of only average intelligence brought to bear on this screening of F. Scott Fitzgerald's story, this picture provides despicable faults, mild and, clean entertainment. Viola Dana stars. Her work is good. While regarded as an actress who packs an emotional punch, she gets across some light love stuff and is ably supported by Clareth Hughes as the young student who became a vaudeville athlete after he had been punched in the nose by his chorus girl wife's former dancing partner.

The affair between man and wife started while Hance was still an honor student at Yale and she worked in on him and doted him to him her. He doesn't, but here comes and they are married only to face the hardships of being poor. An amusing development proceeds from their dissimilarity of character. This is more adapted to literary than screen presentation, but the title writer has done some good independent work as well as preserved something of Mr. Fitzgerald's subtlety of expression.

Leed.

## IT TRAVELS ON HIGH!

Here's Tom Moore in a farce that travels like a sky-rocket, shedding showers of laughs en route.

A picture that'll make them all laugh, regardless of age, sex, color or disposition!

Samuel Goldwyn Presents  
**TOM MOORE**  
**Stop Thief**  
The COHAN & HARRIS notable stage success by CARLYLE MOORE  
Directed by  
**Harry Beaumont**





## DEVIL'S PASS KEY.

Warren (Lambert) ... Sam De Grasse  
Cecilia (Ray) ... Ulla Threlkeld  
Madam (Mabel) ... Madeleine George  
Mr. (Walter) ... Leo White  
Miss (Mabel) ... Mabel George  
Cousin (to Threlkeld) ... Ralph King  
Cousin (to Threlkeld) ... Jack Mathews

A Universal-Jewel feature breaks into the series of Goldwyn pictures at the big Capital. "The Devil's Pass Key" is a Von Stroheim production. It has many points of interest, but before the end it becomes wearisome. The interior settings are rich and must have been costly. It would seem that Universal piled up footage on the principle that having spent so much for studio sets they might as well use them as long as possible.

The story is jerky and jumpy, its multiplicity of characters is confusing, and it is made up of jumbled material enough for a Pathe serial. There are no less than three plays incorporated into this one. From the beginning to the scene in the Parisian module's "chambre particulière" would make a complete unit. The struggle for fame of the dramatist would make another and the material from the production of his play to his reconciliation with his wife has material for the third. Any one of them could have made a picture. When the film was jammed into one story the result was distraction.

It is probably due to this circumstance that the play seems interminable. Impatience is always engendered when a story completes an episode and then begins anew. Instead of having each scene built upon the preceding one into a cumulative climax. It is worth noting that stage plays adapted to the screen nearly always have the element of continuity, whereas original scenarios are nine times out of ten "jumpy." The scenario writer trips in his desire to get action regardless of its relation to his direct story.

The finale is unconvincing. The dramatist's wife has innocently become involved in a nasty scandal and a Paris scandal monger newspaper reveals its details without names. Playwright husband reads the tid-bit and seems upon it as the plot for a play. All Paris (except the husband) knows who the personages in the scandal are, and when the play is produced gives the husband another the horse laugh.

Husband returns home to find his wife in the company, quite innocently, of the man in the case, who, by the way, is an American military attaché, and is about to kill him, but by some miracle, known only to Von Stroheim and the scenario writer, embraces the wife he believes guilty instead.

The scenes in the module's establishment are gorgeous. It is here the wife runs in debt to make herself beautiful to her husband. The place has a discreet apartment, where the module brings the wife and military attaché together to negotiate a loan covering the debt. The apartment's most prominent feature is a four-post bed. The plain intent is the same only much glossier, than that conceived in that American masterpiece, "Today."

The two Americans are the at-

trich who is a plain blackguard, and a crier of the dramatist on her capacity of procuring, and the pitiful, duped husband. The French characters are the procuress and apparently a city full of people whose delight it is to jeer and deride the wretched husband. Mr. Von Stroheim's "master picture," as the program has it, leaves a bad taste.

## AN ARABIAN KNIGHT.

Abdullah ... Susan Hayward  
Ahmed ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall  
Lillian ... Lillian Hall

First-class melodrama, with Susan Hayward, star of this Hollywood production, putting over some good comedy relief. Richard Schayer put in scenario form Gene Wright's story and Charles Swickard carried the good work further by careful detail and some excellent set stuff, cleverly handled and sure to please. The cast was excellent. The star was at his best, Lillian Hall and Jean Arber both looked fetching. Marie Davis did some good dancing and vamping and Fred Jones proved an authoritative heavy.

The story deals with the remarkable reincarnation notion of Cordell Darwin, who imagines she loved Ahmed, an Egyptian donkey boy, in a previous incarnation. This is responsible for the comedy. The melodrama is built round the attempt of a young, wealthy and disreputable Egyptian pasha to kidnap Lillian. He succeeds, but Ahmed effects a rescue and there is some excellent fighting. The photography varies, but there are some very beautiful shots. Lead.

## CUMBERLAND ROMANCE.

Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter  
Clayton ... Mary Miles Minter

This has a pathetic ending which may put it over more than to other qualities, which include Mary Miles Minter as the star, a John Fox story and the excellent Paramount photography. A young engineer goes to the mountains, pays attention to a young girl, wins her love, and then in decency feels he must marry her. She, who is studying to be a minister, also loves Kester and halts the young engineer to demand his intentions. Finding them honorable he becomes the man's partner, sinking his passion, and after a period of a wrestling fight saving his life from "Pap" Hicks, Kester's father.

The first scenes show the wedding party with Clayton's aristocratic family come to the event from the East. Pap goes on a jag and the affair ends in a shooting with Kester stepping in to save Kester's life. She is not badly hurt but realizes now it is Kester she loves and so all ends happily. This Rexhart production is episodic but has quality. Monte Blue and Guy Oliver did the best acting. Miss Minter, under Charles Maigne's direction, seems less spontaneous even than before. Lead.

## COAST PICTURE NEWS.

Los Angeles, Aug. 7.

A belated luncheon was tendered to the closing pair, Zasu Pitts and her husband, Tom Gallery, by the R. C. P. Smith Syndicate, backing the Zasu Pitts company. The celebration was for two important events—the marriage of the star, Zasu Pitts, to Tom Gallery and the starting of the original production under the management of the Smith Syndicate. Plates were laid for over 300 guests at the Horally Studios on the main stage and Gilbert P. Hamilton, the director general of the organization, acted as toastmaster.

Mrs. Harriet Crawford Miller, continuity writer, won a decree from Albert Henry Miller, Jr., in Superior Judge Clark's court. The couple were married May 16, 1916, and separated in January, 1918.

With an ordinary discharge from the United States Navy John Charles Pickford, known to all movie fans as Jack Pickford, presented himself before U. S. District Judge Oscar A. Trippet this afternoon as an applicant for the United States citizenship under the special act of Congress providing for the naturalization of aliens who have served in the naval or military forces of the United States. He filed application yesterday. Jack is a subject of King George V. Pickford was discharged from the navy at Hase 6, Brooklyn, N. Y., October 30, 1918. His application gave his residence as Beverly Hills and that of his wife, known as Olive Thomas as 116 West 50th street, New York. He was born in Toronto, Canada.

In 1904, and came to the United States from Hamilton, Canada, January 16, 1904.

Jerome H. Remick & Co., the music publishers, have instituted suit through their attorney, Philip Cohen, in the United States District Court here to recover on a note in the sum of \$10,000 made by the Filmstock Company of Los Angeles and guaranteed by D. P. Simons and C. F. Bradshaw.

King Victor denies he is going to produce "Chico Kimmick's" success, "A Successful Calamity," and that he only has an option on same for the screen.

Willis Holt Wakefield has retired from vaudeville and established a home in Hollywood. Miss Wakefield is now Mrs. Puerster, and is devoting her time completing a story for a super-production of which she has several offers.

Aug. 14 will mark the opening of the social season in Hollywood with a brilliant carnival of a picture balmique, which will be given under the auspices of the Los Angeles chapter of the Anglo-American Unity League.

Ruth Williams, who has played minor parts on the screen, is to be given a part in Hugh E. Barker's production, which will be a super-feature. Mr. Barker's last production, "When Dawn Comes" has been arranged for release in the east.

Hampton Del Ruth, director general of the William Fox coast studio, has arranged so that Marion Aye, who terminated her vaudeville engagements in Los

Angeles, will play leads in future Fox comedies. Severs picture connections for the time being. Maria Golden is en route east.

The Model Comedy Company has started an action against the Bufile Five Film Corporation and the Root Craft Picture Corporation claiming \$15,000 due by reason of a contract for the sale and distribution of the Gale Henry Comedies.

## SOUTH AFRICAN NOTES.

The Paramount Theatre, Ltd., a picture promotion here, have called off their contemplated theatre building campaign. This company and another, known as the Cinema Amusement, Ltd., were recently formed here and started on a stock selling campaign. There is little to be learned of the latter mentioned company, but the Paramount Co. has issued a statement of its calling off activities for the present because of the high cost of building materials and labor.

There has been little demand for the shares which the company were issuing. Materials and labor are at a high mark, but the real hitch would be the getting of suitable sites for the building of theatres.

The directors of the company have informed those who subscribed to the stock that the amounts that they have paid in will be returned in full.

Despite the discontinuance of the theatre company the Paramount Film Corporation of South Africa will continue in business.

Eva Novak, the new Universal star, is at work on "Kato Piao Ten," adapted from Edgar Wallace's novel under the direction of Stuart Paton.

Beginning a new season  
**Everybody's Coming!**

SEPTEMBER 1920

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11

**TWICE AS MANY AS LAST YEAR  
ALREADY—AND A MONTH TO GO**

**THAT** gives you an idea of how big Paramount Week is going to be.

Already twice as many theatres have signed up as there were *altogether* last year. And there's still a month to go!

That means that the exhibitors of America are building not for a week only, but for a year—building on the foundation of a gigantic advertising campaign that is going to send every man, woman and child in America to theatres showing Paramount Pictures.

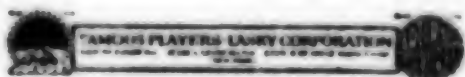
Get in on the big week—quick!

Let it shove you to success!



**CHARLES GORDON**

The new leading man on the screen who has caused a sensation in that he looks very much like Charles Ray.  
Mr. Gordon has been cast as Page in the Fox Production of "A YANKEE AT THE COURT OF KING ARTHUR," which is from the pen of Mark Twain.



## M. P. CRAFTSMEN STRIKE NEARING SETTLEMENT

### Lack of Support Weakens Strikers—Conferences Held.

The Motion Picture Craftsmen (laboratory workers' union) and the National Association of the Motion Picture Industry continued to hold daily conferences all of last week, and were still conferring Wednesday afternoon this week for the purpose of agreeing on a settlement of the recent strike. The men returned to work in the various studios last week pending settlement negotiations.

Only about 15 per cent. were taken back, the laboratory employers and picture manufacturers declaring they were at liberty to refuse to take back all union people whose jobs had been filled, according to the terms of the strike trust. It is likely a settlement will be arrived at by the end of the current week. The failure of the Camera-men and Motion Picture Machine Operators to render the laboratory union the support expected caused the strike to crumble after the men were out two weeks.

### UNION POINT FOR A. F. L.

The series of conferences held between the I. A. T. S. E. and the Building Trades Council in Atlanta City last week, resulted in the matter of jurisdiction over the picture studios, claimed by both the stage hands (I. A.), and the Carpenters' and Joiners' Union, being put up to the executive board of the American Federation of Labor. The A. F. of L. Board will thresh out the matter for a week or so and possibly make recommendations suggesting a basis for settlement between the warring unions.

## MITCHELL LEWIS

STARRING IN  
JACK LONDON STORIES  
FOR METRO.

## FIVE FOR CHAMBERS.

First Film Production Started This Week.

Five productions will be made this year, according to plans of the Messmore Kendall-Robert W. Chambers Co. The first was begun this week, called "Cardigan," directed by John W. Noble. Then there will be the Vivian Martin production, the first of which, "The Song of the Soul," is already completed.

There will also be a group of another five productions the coming year by a third producing unit, under the supervision of an important producer, whose name is not yet announced.

Associated with Messrs. Kendall and Chambers is Frank Hitchcock, former Postmaster General.

## TOOK CAR AND FILMS.

Syracuse Thieves Make \$1,000 Haul and Get Away.

Syracuse, Aug. 11. An automobile worth \$1,000 and films said to be worth \$1,500 were stolen together here yesterday. The auto belonged to Morris Fitzer, manager of the Arrendia, and the pictures were in the tonneau when the thieves drove off with it.

Fitzer had taken the films from the Goldwyn exchange and, stopping on his way to the theatre where they were to make up a double feature bill, parked the car at the curb. When he returned the machine had disappeared.

The pictures were "Scratch My Back," from Rupert Hughes' story, and Bryant Washburn's "Tom Moch Johnson."

## NAOMI CHILDERS ENGAGED.

Los Angeles, Aug. 11. Naomi Childers, the picture star, is wearing a large diamond ring, received via Luther Reed.

When asked the scenario writer said, "I don't deny it."

### Studio Near Rhosa.

Rhosa, N. Y., Aug. 11. Satisfied with the production here of its first picture, now nearly completed, Capuga Pictures, Inc., this week announced plans for the early erection here of a complete studio building at Renwick Park.

## NEWS OF THE FILMS.

Emmet J. Flynn is preparing to start work on a screen version of Mark Twain's "A Connecticut Yankee at King Arthur's Court" for Fox release in the "special" class. Pauline Clarke, Rosemary Thorby and Philo McCullough will be included in the cast.

Roscoe Arbuckle will shortly begin work on "Brewster's Millions" from the stage success of the same name for Paramount release as a special. Betty Ross Clark will do the female lead.

Conway Tearle's initial National Pictures starting vehicle will be a picturization of Elaine Storer's "The Road to Ambition." Merle Johnson adapted the continuity and William P. K. Earle will direct.

Edward Jose has completed directing Geraldine Farrar's forthcoming Associated Exhibitors release, "The Riddle Woman." Mr. Jose will hereafter produce specials to be featured as Jose Productions.

Richard Stanton has completed directing a forthcoming Fox propaganda feature, "The Face At Your Window," written by Max Marvin. The theme deals with barbarism and labor unrest. Gina Kelly is the featured female player.

Ruth Clifford has signed with the Frohman Amusement Co. for leading roles during the autumn. She is now visiting relatives in Hollywood.

Catherine Wallace is supporting Will Rogers in "Cupid Cowpuncher." She was formerly one of the Valerie Sisters in vaudeville. Gertrude Valerie will join one of the Mack Bennett companies on the Coast.

Samuel R. Hark, president of the Katherine McDonald Pictures, Inc., is in New York on business.

Lloyd Carleton and H. N. Charment, of the Claremont Photoplays Corporation, arrived in New York this week from the coast to sign contracts with the Associated First National Pictures, Inc., for the distribution of the Claremont productions. The agreement covers two special productions a year.

The first Federated Film Exchange release will be "Nobody's Girl," starring Julie Rhoden. M. Lee-Cash is the newly-appointed publicity director for the F. F. E.

## INSIDE STUFF ON PICTURES

Upon the walls of Douglas Fairbanks' private swimming pool close to his home at Beverly Hills, Cal., there hangs a birth banner, the gift of Charlie Chaplin. Doug, however, has never paddled the banner. Chaplin, a frequent visitor, however, uses it often. Mary Pickford and Doug have planned another wing to the house, it is to be for her exclusive use—and perhaps their children.

William Bradley has again established properties studio in Los Angeles, operated for picture producers only. In connection with the Bradley branch, here are some facts which give an idea of how costs of making features can mount. Recently an old suite of furniture, said to be the only design of the kind here, was rented to the B. W. Griffith studio at Mammoth and upon its return it was shipped to the Bradley branch at Los Angeles. Griffith then discovered a retake was necessary and the furniture was brought back for two days' use at Mammoth and then again sent to the coast, being then rented to the Ince studio, which has started a scene with the same furniture at the time Griffith ordered a retake. Last year Bradley opened a Los Angeles branch, selling out to a local dealer under an agreement not to enter the field for one year. The agreement lately expired. Mrs. Bradley is in charge. She was formerly a premiere danseuse, appearing under the name of Berthe du Ruelle.

The representatives in New York of the Franco-American Cinematograph Corp., a subsidiary of the Societe Cinematographique de France (recently capitalized in France for \$100,000,000), do not, according to those who have talked with them, seem to know exactly what they propose to do here. As nearly as can be gleaned from their talks, it is their desire to "buy in" with Adolph Zukor, Marcus Loew and all the other important American film magnates on a sort of reciprocal basis whereby the New York film men will take stock in their foreign enterprises and exchange pictures.

The working out of the details are still very vague.

The Incorporated Society of Authors, of England, is in the throes of a discussion as to the feasibility of its members selling outright the privilege of film plays. The society, as a whole, is averse to such an arrangement and is advising its members to lease their plays to the film producers for a limited number of years. The prevailing arrangement in England at present is to sell the picture rights of a play for a period of from five to seven years.

More than a flurry of excitement was created about town this week when one of the oldest film exchanges in the business—one with an international reputation for substantiality, had to give notes to one of its producers with whom it is under contract to pay advances on delivery of negatives intended for distribution. The producer, also in need of ready money, offered these notes to a number of people at a discount of 15 per cent.

## WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

## Why Pay Rent? Own Your Own Film!

Then Nobody Can Take It From You

Certainly you have to buy your home and pay for its upkeep but you've got something for your money and its yours. There's a satisfaction and security about owning a thing instead of renting it.

The same satisfaction you feel in your own home you'll feel with a First National Franchise if you get the one apportioned to your town or zone. There'll be a Franchise in your town sooner or later. Ask the nearest First National Exchange about it.



## NEW PRODUCTION AND DISTRIBUTION

### Company Organized Headed by Leonhardt.

Allied Independent Attractions, Inc. organized with Harry Leonhardt as president, Ralph Proctor, vice-president and general manager, and O. E. Chaney, secretary and treasurer, will handle productions from script to screen. The organization was announced this week.

Leonhardt built three California theatres and "put it over"; Proctor recently resigned as assistant general manager of Associated Exhibitors, Inc., and Chaney is a New York financier.

The purpose of the Allied Independent Attractions, Inc., is to render a distinctive service of complete production plans, distribution counsel and exploitation salesmanship, together with providing a New York business headquarters for independent producers, conducted by men who understand the picture business.

The policy further is to complete distribution contracts, give proper attention to first run key city distribution, equitable appropriation of exhibition contracts and complete production publicity through an advertising department headed by capable men; also the purchase of stories and the handling of foreign rights with a general policy of rendering to the independent producer service he could not obtain elsewhere.

### CRITERION'S BOOKINGS.

Cecil B. De Mille's "Something to Think About" is slated to go into the Criterion early in September, replacing "Humoresque," which by then will have begun an extended tour over the Low houses. With Sept. 9 scheduled for exhibition of this feature at the Low's New York theatre adjoining the Criterion, at popular prices, it would be impractical to continue its run at the latter house.

"The Restless Sea," another Cosmopolitan production, will follow "Something to Think About."

## MADDY VS. ROB.-COLE.

### \$15,500 Wanted by Plaintiff for Breach of Contract

Answering to James H. Maddy's \$15,500 breach of contract and damage suit, Harry F. Robertson and Rufus Holman Cole (Robertson-Cole Co.) have filed an amended reply supplementary to their original formal general denial. The plaintiff alleges an agreement entered into Feb. 1, 1919, whereby he was to assume the management of the R.-C. film department at a weekly account of \$150 with the understanding his annual salary for the specified year would not be less than \$20,000. He complains he was dismissed without just cause Sept. 23 of the same year.

This the defendants deny, stating Maddy entered their employ Dec. 1, 1918 at a \$100 weekly salary for no specific period of time. He agreed among other things to be "loyal, obedient and faithful to the interests of the defendants" which they contend he was not considering the allegations he "made false, malicious statements to divers persons concerning the character, reputation, business and financial standing of the defendants to the injury and detriment of said defendants"; hence the dismissal.

A third separate defense has it they paid Maddy \$2,000 at the termination of his employment with them in full settlement for all claims.

### KOPLAR RECEIVES \$500,000.

#### Settlement of Legal Action Arrived at Outside Court.

The legal battle between Famous Players Missouri Corp. and Harry Koplar for the control of 15 houses in St. Louis was set for trial this week, but the matter has been settled out of court.

By the terms of settlement Koplar is to receive something like \$500,000 for his holdings and the payment of his attorneys' fees.

### CHESTER CONKLIN'S DEAL.

Los Angeles, Aug. 11. Chester Conklin has signed a contract with the Special Pictures Corporation to make a two-reel comedy every month.

Conklin will make the pictures in Hollywood and direct himself.

## OWEN MOORE WANTS TO QUIT PICTURES

### Would Go on Legitimate Stage —Now in London.

London, Aug. 11. Owen Moore, former husband of Mary Pickford and an American picture star, says he is tired of making pictures and wants to go on the British legitimate stage.

Moore arrived here on the "Caronia" with Myron and David Belinck, Louis Brock, foreign manager for Brinick, and Hobart Henley and his bride, the former Corinne Barker.

### FINED FOR "RUBBING"

#### Offending Film Patron in Syracuse Pays \$25.

Syracuse, N. Y., Aug. 11.

Syracuse authorities are taking steps to stop the prevalent practice of "rubbing" in picture houses. While it is known to the police similar acts have taken place previously, Justice B. B. Shove, in police court, Saturday publicly complimented Mrs. Vera Filkins for administering a resounding slap in the face to a man who indulged in rubbing his elbows against her arms and making similar movement with legs in a local film house.

Joseph Farrone, the accused, was given a \$25 fine for the offense and only saved from a penitentiary term by a previously perfect record.

According to the testimony Mrs. Filkins declared that there were over 100 vacant seats in the theatre when she entered. She noticed a man slip into the seat next to her. After a few moments the stranger began the objectionable practice, first rubbing his arms against her. Mrs. Filkins declares she administered a poke in his side, but this did not stop the stranger. Continuing by moving his legs against her own, she resorted to the slap, which resounded throughout the house and roused the audience.

Mitchell Fitzer, proprietor of the picture show, came down the aisle and upon investigation called an officer, who took Farrone in charge.

## 'WAY DOWN EAST' ALL OVER

### Griffith Film in Legit Houses For Run.

Immediately following the opening of D. W. Griffith's "Way Down East" at the 44th St. Sept. 2, the picture starts on indefinite runs at the Chestnut St. Philadelphia, Majestic, Boston; Garrick, Chicago, and Savoy, San Francisco.

Other legitimate theatres will be leased by the Griffith forces when negotiations can be completed. Griffith will probably have a dozen companies playing "Way Down East" before Sept. 15.

### RECEIVER FOR EQUITY.

Due to the recent financial complications, a receiver has been appointed for the Equity Pictures Corp., which has been handling the Clara Kimball Young productions.

It is reported that F. A. Fowler, who is financially interested in the Equity company, paid that office a visit Sunday night to have a peep at the contents of the safe, but found a deputy sheriff dozing in the office.

Miss Young is understood to have paid a flying visit to New York early this week.

### MAIGNE'S OWN COMPANY.

Los Angeles, Aug. 11.

Charles Maigne has signed a long-term contract with the Famous Players and will have a company of his own, known as Charles Maigne Productions.

It will be a new series of productions and he will direct.

## CAPITOL NOW WINNER; \$8,000 NET LAST WEEK

### Rothapfel Puts House to the Good for First Time.

Last week the Capitol jumped to the right side of the ledger—probably for the first time since it opened. Samuel Rothapfel has had a big task all summer, but there is every indication now that the house has been put over and is now on a paying basis.

Whether this is merely temporary remains to be seen, but with Metro's Mitchell Lewis feature, "The Mutiny of the Elanore," the theatre showed a profit of something like \$8,000 on the week.

### W. E. BAKER UNDER ARREST

Los Angeles, Aug. 11.

Wilbur E. Baker, who in his working days was a clerk in the cashier's department of the Metropolitan Picture Corporation of New York, is lodged in the county jail here for forging checks.

He also spoke pleasing words to (Miss) Laddie Watkin, who lives with her mother at the Mori Apartments, 665 South Bonnie Blue street. Baker idly told her that there was \$200 per week for her in pictures. The police believe Miss Watkin is only one of many who fell for the bunk. His card read "Wilbur E. Baker, Director."

## HOTEL HOLLYWOOD

THE RENDEZVOUS OF THEATRICALS MEET



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

## ALLIED INDEPENDENT ATTRACTIONS, Inc.

announce the opening of  
their offices:

Rendering for the Independent Producer a distinctive service of complete production plans, distribution counsel and exploitation salesmanship, together with dignified New York headquarters, under the direction of men who are qualified.

HARRY LEONHARDT  
President

O. E. CHANEY  
Sec'y and Treasurer

RALPH PROCTOR  
Vice-Pres. and Gen'l Mgr.

BROKAW BUILDING  
624 So. 4 Broadway

3446 1111  
Telephone Bryant 9529

Friday, August 13, 1930

VARIETY

39

# INCE FREE FROM FAMOUS SETS BIG 6 AGAINST BIG 4 FEATURE

Director Has Purchased Unexpired Term From Paramount—Associated Producers Will Release Rival to Griffith's "Way Down East."

Thomas H. Ince will start making pictures for Associated Producers sooner than originally announced. Ince has purchased the unexpired term of his contract with Famous Players, together with the last feature he made for that company, and will put it out under the Associated Producers' banner. It is entitled "Homespun Folks," featuring Lloyd Hughes, directed by John Griffith Wray, written by Julian Josephson. The release of "Homespun Folks" will be almost simultaneous with the exploitation of D. W. Griffith's presentation of "Way Down East," so there will be two rural dramas to challenge the exhibitor and public.

Associated Producers' managers in 22 cities are now looking their first runs for Sept. 12.

Announcement is also made by F. B. Warren, general manager of distribution, that J. Parker Head's first A. P. production, Louise, Glavin in "The Leopard Woman," will be released nationally Sept. 26.

## LARGEST EVER IS PUBLISHED BY FOX

In 40 Pages of Advertising Tells of Success.

The largest colored insert ever published in a film trade publication was issued by William Fox last week in announcing his "success and profit" season of 1929-1930 for exhibitors throughout the country. This ad insert covered 40 pages and told of the output that will be released during the coming season.

It is claimed in the advertisement Fox will have the greatest output of any picture organization in the world, consisting of 273 "Fox Entertainment," which includes super-productions, special features, star series, 26 Twentieth Century Brand productions, a six-reel special Fox Sunshine comedy, a series of Sunshine comedies, Mutt and Jeff, Fox News and the serial "Bride 13."

## DOORMAN GOT \$1,850.

New Under Arrest—Mad Girls Recall Tickets.

Cincinnati, Aug. 11. Joseph Noterman of 102 West Front street was brought back to Cincinnati from Newport by detectives on requisition papers to answer three charges of embezzlement in connection with the theft of \$1,850 from the Colonial, Cincinnati, where he was formerly employed as doorman. It is alleged he held out tickets and gave them to Miss Billie Middle, aged 19, of 214 West Ninth street, and Elizabeth Smith, aged 20, of 554 West Seventh street, both of this city, to sell again.

The girls, according to the police, say Noterman told them they could make "easy money" by reselling the tickets which he failed to mangle in the machine at the door. They said they took out only money for lunch at first, but that gradually the amounts grew. The girls are also being held.

## WEST WITH EQUITY.

Chicago, Aug. 11. Billy West was in the city last week and closed a contract with the Equity Pictures Corporation to furnish them one of his productions a month. Elizabeth Gibson continues to play opposite Mr. West.

## JOYCE CONTRACT HOLDS.

Alice Joyce who tried to terminate her contract with Vitaphone which has two more years to run, has been advised by her attorneys she must honor the agreement. Miss Joyce is now making a picture which is being directed by Mrs. Sidney Drew.

## BIG FOUR CONTEST SCHULBERG'S SUIT

Ask Court to Vacate Personal Appearance Order.

The suit instituted by Benjamin P. Schulberg for commissions alleged to be due him from the United Artists ("Big Four") for the contention that he brought about a deal for the distribution for the release of the "Big Four" in Europe, is to be stoutly contested by the defendant corporation.

As a matter of fact the deal has not yet been consummated with Morris Greenhill of London, with whom Schulberg conducted the negotiations. Greenhill, before sailing, entered into a tentative agreement which takes the form of an option, which still remains to be exercised some time after his arrival in England.

Supreme Court Justice Lyden last week signed an order on the affidavit of Schulberg, requiring Pickford, Fairbanks, Chaplin and Griffith, the four producing units of the United Artists, to appear before him Aug. 11 for examination. O'Brien, Malvinsky & DeBorrell, attorneys for the defendant corporation, will move to have this order vacated.

While in Los Angeles recently Greenhill paid \$20,000 for an option on the foreign rights to the output of the Associated Producers ("Big Six"), which has since expired.

It is more or less reliably reported that Greenhill, while in New York, secured the foreign distribution rights to the First National output, from which it may be inferred he contemplates handling American films in Europe on a very large scale.

## VEILLER'S FIRST.

Also Reorganizes Metro Scenario Department.

Bayard Veiller has completed his first original story for Metro. It is a melodrama and will be called "He Tried to Be King." Veiller is to write five original stories a year. The second is entitled "To Catch a Thief," and the third "Twice One Is Two."

Since taking over the Metro scenario department Veiller has surrounded himself with a staff that includes Percy Heath, Hayden Talbot, Waldemar Young, Albert S. Levine, Marc Robbins, Edward Lowe, Jr., A. P. Younger, Luther Reed, Hubert Footner, Ruth Ann Baldwin, Eugene Presbury.

Metro has purchased the picture rights to "Kings and Things," a creek story by John A. Morson, which recently appeared in the Saturday Evening Post, and two stories by Ben Ames Williams—"For Her John's Day" and "All the Brothers Were Valiant."

## AUSTRALIAN FILMERS.

Los Angeles, Aug. 11. According to her press agent Rosemary Tibby has received an offer to star in pictures in Australia for eight years. The offer was extended by C. C. Williamson, head of the Inter-Cinema East of Melbourne. This company is launching studios there and will commence work about Nov. 1. Williamson has been here the past few months and sought considerable equipment for the studios.

## STARRING VERA GORDON.

George Koster is financing Harry Raff in a production starring Vera Gordon of "Hammurabi" fame. The scenario was written by Ed die Bowling the actor. Barker has had her studio on West 5th street.

## SILK STOCKINGS WORTH \$11,000

Unique Swindling Scheme Alleged After Arrests.

Denver, Aug. 11. The woodens possibilities of a silk stocking as a clearing house for swindling enterprises were disclosed to the Denver police when Mrs. Ethel Davis, twenty-two year old cashier at the Princess theatre, and three others were arrested by City Detective Frank E. McCabe in connection with the absence of some \$11,000 from the box office plus the amount customarily turned over to Uncle Sam in war taxes.

Those arrested with Mrs. Davis were Del Webster, Dan Schroth, and Charles Barry, all members of the theatre, operated by H. E. Ellison, also manager of the Rialto. Previous embezzlement charges were lodged against the prisoners following admissions of guilt said to have been made by the youths.

Subsequent investigation revealed a unique plan by which the employees could get away with as high as \$100 a day for several weeks without being detected, according to Mr. Ellison. The system was a collusion of cashier and ticket taker, according to Detective Leonard D. Lee, the operatives of whose agency had trained field players upon the box office for some time from a window across the street, counting every patron who entered the theatre.

"Probably every fifth ticket," said Mr. Lee, "would find its way to the cashier's pocket, thence soon afterward, as the field players revealed, to the upper folds of Mrs. Davis' silk stockings, from there to be taken and slipped in the palm of the hand to patrons, an occasion required. We found that this was actually the method that Mrs. Davis used."

The amount of the "silk stocking" swindle is known to have reached at least \$11,000 and probably extended over a period of many weeks, according to Mr. Ellison, and the government has been defrauded out of hundreds of war taxes which should have been turned in.

## KENNEDY CASE ANSWER.

Goldwyn Files Reply to Madsen Kennedy's Suit.

Goldwyn has filed an answer to Madsen Kennedy's breach of contract claim totalling \$6,061.34 in all, admitting certain contracts but generally denying the specific figures. The picture star, who is suing under her real name of Madsen Kennedy Hubster, claims \$4,667.17 for back salary and \$1,394.17 for unpaid costumes. She charges that under the terms of her contract executed Sept. 5, 1918, she was to receive \$2,492.50 weekly salary. This claim is specifically denied by the Goldwyns with the corollary that "for greater certainty it be agreed to refer to said agreement upon trial of this action."

The defense continues that they paid the plaintiff \$3,311.75 April 23 last in full settlement for all claims of the second cause of action, Gabriel L. Hess is acting for Goldwyn.

Miss Kennedy's contract with Goldwyn expires shortly and she is understood to be formulating plans for the organization of her own producing unit.

## RUSHING NEW WALSH FILM

Star's Contract Expires Soon and He May Not Renew.

The Fox studio this week began a new production starring George Walsh and it was reported the scenario called for his completion within about three weeks.

Walsh's contract with Fox is understood to expire about Sept. 1. The rumor-mongers of the picture world on the Fox side will tell the story of the new film which is being rushed to the screen.

## FUCHMAN PURCHASING AGENT.

Al Fuchman has been appointed purchasing agent for the Associated First National Pictures. He occupied a similar position with United Artists and after prominent film companies.

## FUNERALS OF AVIATORS.

Lieuts. Locklear and Elliott Escorted by Companions.

Los Angeles, Aug. 11. An aerial guard of over 20 airplanes accompanied the bodies of Lieutenant Omar Locklear and his assistant, Lieutenant Milton Elliott, who were killed last week when finishing a photo drama for Fox. Aviator friends of Locklear and Elliott arranged to escort the bodies to the Southern Pacific station, dropping tons of flowers along the way. Mrs. Ruby Locklear, the wife of the daredevil, is at her home in Fort Worth. She is prostrated over the death of her husband and is under the care of a physician. Locklear will be buried in Fort Worth and Elliott's remains were escorted to the home of his mother in Gadsden, Ala.

Mrs. Mollie B. Graves, Mrs. Locklear's mother, denies the rumors of an entanglement between Locklear and his wife, as wired the papers.

Chosen from among the most most closely associated with the aviators in their last work at the Fox studios, the pall bearers for Lieut. Locklear included Tom Mix, Ed M. Wurtzel, superintendent of the Fox studios; James P. Hogan, director of the picture "The Skywayman" (in which Locklear was starring at the time of his death); W. L. O'Connell, cameraman; Lieut. David E. Thompson, manager of the Mercury aviation field, and H. K. Shelby, publicity man for Locklear. In the escort for Lieut. Elliott were Scott M. Elliott, director at the Fox studios; Tom Heber, assistant general superintendent; W. K. Howard, assistant director of "The Skywayman"; E. W. Patton, clerk for the Locklear company; William Russell and Thomas Warfield, technical director of the Locklear company.

## CHAPLIN COUNTER SUIT.

Film Comedian Will Deny Charges Made by Wife.

Los Angeles, Aug. 11. According to reports of private detectives said to have been engaged by Charlie Chaplin there will be a counter suit by the comedian against his wife, Mildred Harris Chaplin.

Mrs. Chaplin's suit for divorce states she has been embarrassed and humiliated by detectives engaged by her husband to watch her.

The charges of Mrs. Chaplin of mental cruelty and failure of her husband to provide for her will be denied.

It is stated that although Mrs. Chaplin earned a \$1,000 per week, the comedian spent over \$20,000 in about 18 months.

Arthur Wright, who is Chaplin's attorney, refused to make a statement of any kind. Chaplin is very much surprised at his wife's suit. He thought it would be brought in about a year from now and only for desertion.

## KELLERMAN CO.

Los Angeles, Aug. 11. Annette Kellerman is to be employed by a new film concern. The name of the company is the Annette Kellerman Productions Co., with James Sullivan its head in lieu of Hal Rosson, who is withdrawing from the production end.

Miss Kellerman is at present spending her vacation at Santa Monica Beach, and will probably not commence with her new company until September.

## A LOVING LION.

Los Angeles, Aug. 11. In order to go through some action of "Seven Years Bad Luck," Max Linder, the French comedian, had to enter the cage of "Lionel," the pet lioness of Universal City. Linder started to caress him with the result that the comedian is going around with a bandaged neck. "The first seven years are the hardest," Max said.

## Phoenix, Arizona Rialto

San Francisco, Aug. 11. Richards & Nove who own and operate a string of picture theatres in Arizona recently added the Phoenix, seating over 100 at Phoenix, giving them six houses in the city. They have let contracts for the construction of another theatre in Phoenix, designed to seat 1,500. It will be equipped with a stage. The new house will be known as the Rialto.

## METRO AND FAMOUS ALIBI ON BOOKINGS

Explanation How They Deal With Stanley Co.

Metro, Famous Players, First National and Renart are looking productions with the National Booking Co., the new branch of the Stanley enterprise. There is prospect of more producers offering their wares to the concern, all in spite of the pledges of the producers, given out last week in a signed statement from the National Association of the Motion Picture Industry.

Here is the explanation: Famous Players and its offspring Renart furnish an alibi for this group looking that Famous Players owns an interest in the Stanley Co., or some of its subsidiaries, and consequently its dealings with a booking bureau cannot be held to come within the agreement of the producers.

The situation with regard to Metro is somewhat different. The Stanley company held a franchise from the Metro covering its territory. This was in existence before the taking over of Metro by Loew, but the change of ownership saw the franchise agreement still in force. Although some of the Stanley theatres were in substance playing Metro features in opposition to Loew who owned Metro, it was a situation which the producing company had inherited from the former regime and could not at this time be remedied.

However, it is understood that negotiations are under way looking toward the correction of the tangle by agreement between Loew and the Stanley Co. Both Metro and Famous Players, during the conference which preceded the decision to book direct with exhibitors rather than through central booking agencies, admitted that their pictures were shown in certain theatres outside the Stanley chain but booked through the Stanley office. They maintained, however, that these dealings were by individual contract and arrangement with the individual exhibitors who used their product and not a group transaction.

The Stanley business with the Famous Players alone is said to run at \$1,000,000 a year.

## IND. MUSICIANS STILL OUT.

No Theatres Closed Through New Scale Demand.

Indianapolis, Aug. 11. Members of the musicians' union are still refusing to return to Indianapolis theatres, with one exception, because managers will not sign a new wage scale granting them \$1.50 per hour and the six-day week. The exception is the Park, said to have acceded to the orchestra men's demands in order not to delay the opening of the season, Aug. 9.

The tie-up has been in force since Saturday, July 21, when the old wage agreement expired.

Some theatre managers look for trouble with picture machine operators within a few weeks, when a wage agreement expires.

None of the theatres is closed because of the musicians' strike, pipe organs, phonographs and patent orchestras being used.

## DENIAL OF SELZNICK-FOX.

A rumor that Selznick Pictures was to amalgamate with Fox Films was denied by Charles Pettibohn, assistant to the president at the Selznick headquarters.

The rumored condition was said to have been sought by the Fox people who were prompted by Marcus Loew's entrance into the picture field as a producer, and the Paramount effort to secure theatres for their features.

## SALE IN ELYRIA.

Elyria, O. Aug. 11. Given Barron and Ralph Reininger have acquired possession of the city's four picture theatres from Fickens & Fisher. Barron will manage all four houses.

## International's Coast Deal.

Los Angeles, Aug. 11. Frank Boggs, director general of the International Film Co., has arrived here to sign the lease and take over the property of the American Film Co. at Santa Barbara, Calif.



# Joyce Hotel Interests

**BREAKERS' HOTEL**  
Miami Beach, Miami, Fla.



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**JOYCE HOTEL**  
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"FOURTEEN FLOORS OF SUNLIGHT"

**TAMIAMI HOTEL**  
Miami, Fla.



"MOST PERFECTLY VENTILATED HOTEL  
IN THE SOUTH"

## JOYCE HOTELS, INCORPORATED

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Vice-Pres., JAMES B. REGAN, Jr.  
Sec. Vice-Pres., DAVID BENDER

## A FEW STOCKHOLDERS FROM

### THE PROFESSION

ALICE JOYCE  
ERNEST STANTON  
IRCK BATH  
DAVE BENDER  
FRANCIS X. DONOGAN  
CHARLES BENNA  
HAROLD MANN

GRD. PIERCE  
JOHN DANIELS  
GRD. BENNETT  
BOB KIDDY  
CUBBER SHOTTON  
MARCEL MARTIN  
FELIX BERNARD

JOHN R. JOYCE

B. F. KEITH'S ALHAMBRA This Week (Aug. 9); Next Week (Aug. 16), ORPHEUM, BKLYN

VAUDEVILLE'S MOST NOVEL OFFERING

# HARRY J. CONLEY

WITH

NAOMI RAY

IN

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"PAT."  
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# "RICE AND OLD SHOES"

By GRACE RYAN

SOLE DISTRIBUTION OF  
**ROSE & CURTIS**

BALANCE OF ROUTE NOW BEING ARRANGED

Week Aug. 30—Keith's, Boston  
Week Sept. 6—Keith's, Phila-  
delphia  
Week Sept. 13—Keith's, Wash-  
ington

Week Sept. 20—Keith's, Balti-  
more  
Week Sept. 27—Keith's River-  
side, New York  
Week Oct. 4—Shea's, Buffalo

# VARIETY

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NEW YORK CITY, FRIDAY, AUGUST 20, 1920

40 PAGES.

## MILLION BONUS FOR PLAYS

### SUNDAY NIGHTS AT WOODS' LATEST AT ATLANTIC CITY

**"Lady of the Lamp" Gives an Extra Performance—  
"Happy-Go-Lucky" Will Do Likewise—Contract  
Prevents Anything but Legitimate Showings.**

Atlantic City, Aug. 18. Atlantic City's first Sunday night performance of the legitimate in several years occurred Aug. 18, when the "Lady of the Lamp" extended its engagement for a final Sunday evening performance. The Woods held nearly a capacity audience for the additional performance, which was given as a benefit. Owing to certain lease arrangements it is said the house cannot play other pictures or vaudeville, the legitimate offerings being the only other possibility of making the house a paying proposition on Sunday. An announced performance of "Happy-Go-Lucky" for Sunday night, Aug. 22, will be the second of these continued engagements.

#### CHICAGO RUN RECORD.

**"Welcome Stranger" Takes It and  
.... Money Mark.**

Chicago, Aug. 18. "Welcome Stranger" will break the long run record for dramatic shows in Chicago, with 36 weeks and one day. "Wallflower" had the high mark with 35 weeks, followed by "Turn to the Right" with 34 weeks, "Help Wanted" with 33 weeks, "Officer 666" with 32 weeks. Ten others ran 30 weeks, the cut to attain that figure being "The Men From Home."

"Welcome Stranger" closed Sept. 8 to open Sept. 13 in New York. It takes with it the high figure for gross receipts as well as endurance.

#### SOME "BODY."

**Passeo Gets Its Feature at End of  
Sliding Scale.**

The manager in Passeo, N. J., had the headline spot open for his Sunday concert. He asked for a "body," any seven or eight people (or, as they say it in the Putnam Building, seven or eight bodies). None was available, so he said he'd take a sextet. He couldn't get one, and compromised on a quartet. There was none open. He reluctantly accepted a three-act, then it was found this turn couldn't negotiate the jump, and a star team was offered. The sisters had meanwhile booked the date elsewhere.

Passeo finally filled in Major Doyle for the spot, and the manager looked at him, gulped, and said: "Remember, you got to play full stage."

### SORE AT T. H. INCE FOR BID TO BEAUTIES

**Thinks Film Man Coaxes the  
Beauties Away.**

John H. Blackwood, Thomas H. Ince's special representative who was in town last week looking over new faces for prospective picture work has "copped" out three Ziegfeld girls in Olive Osborne of "Midnight Frolic" cast, Katherine Perry and Kathleen White. A screen test of Miss Osborne is being made.

Joe Ziegfeld is supposed to be "sore" at Ince for this reason. It seems that after Ince's representative had given the Follies shows the once over, and had written the favored show girls to call at his office, these latter coryphees, excited by the prospect, did a little personal press agenting for themselves with the result Ziegfeld got wind of it. A letter to Ince in a "What's the idea" attitude followed with Ince replying he did not mean to cause a breach of contract on the girls' parts but was simply a matter for future reference.

### FRANK TINNEY CHARGED WITH LIFTING MATERIAL

**El Brendel Complaining to  
Shuberts About "Stuff"  
in "Tickle Me."**

A complaint has been lodged by El Brendel of Brendel and Hart with the Shuberts against Frank Tinney of "Tickle Me" at the Metway. Brendel and Hart are at the Winter Garden, with both houses booked by the Shuberts. Arthur Hammerstein, associated with the Shuberts, is the "Tickle Me" producer.

Brendel alleges Tinney is using as a part of his performance "the falling trousers" "too out of work," and the "homework" gag, all claimed by Brendel to be his original material.

No outcome of the complaint had developed up to Wednesday.

### ZUKOR'S LARGE PURCHASE

**Offers to Back Producers  
Who Will Do Any of  
8,000 Foreign Plays or  
Books, Rights to Which He  
Controls—First Production  
by Famous Players.  
Strauss Coming Here.**

#### UNITED PLAYS BUSY

The United Plays in the Empire Theatre-Building is offering to produce or finance any play, musical or dramatic, selected from its extensive foreign catalog by any theatrical producer, or take a percentage in the production or let the piece out on royalty. That Adolph Zukor stands behind the United Plays is the guarantee.

This extraordinary offer is without parallel in American theatricals. It was the result of a conference recently in London between Mr. Zukor and Samuel Harkman, who is in charge of the United Plays.

The corporation controls 8,000 plays and books produced in Germany and Austria within the past 20 years and holds the foreign rights to the leading authors and producers of those countries for the next 10 years. To obtain the foreign rights Harkman paid the foreigners over \$1,000,000 as a bonus, with the authors securing royalty upon the production of their scripts through the Zukor-Harkman company.

The Famous Players-Lasky per Zukor benefits in securing the preference upon all of the holding play rights of the United Plays for pictures, although if the Famous Players rejects any manuscript the United Plays is then at liberty to dispose of it in the open market. The Famous Players exercise no jurisdiction, however, on United Plays for speaking stage use.

The first plays to be produced through the agency of United Plays are "House of Stamboul," with music by Leo Fall, "The Last Waltz," with music by Oscar Strauss, "Three Old Maids," with music by V. I. Kella, and "Madam Puck," with music by Walter Kella.

Messrs. Strauss and Fall are due in New York within the next 40 days to supervise the staging of their pieces. The arrival of Strauss over here will be an event in musical circles. Another foreign company shortly due at the instance of United Plays is Jean Gilbert.

It is understood negotiations are on between the Zukor-Harkman play concern and a principal chain of light theatres to provide bookings. (Continued on page 9)

### DUPONTS CONTROL GOLDWYN, REPORT AS STOCK CRASHES

**Frank Hitchcock and Wm. Braden, Allies of Big Interests, on Film Co. Board—Shares Hammered Down to 9 in Apparent Shakeout.**

### NATL'S BUYING PRICES FOR FEATURE FILMS

**\$217,000 for Kellerman Picture—\$200,000 for "Marry."**

Sam Lerner has sold outright his production of "What Women Love," starring Annette Kellerman. The purchaser is the first National, which has been handling the distribution. The price is said to be \$217,000.

First National has also bought Marshall Neilan's production of "Don't Ever Marry," paying \$200,000.

Neilan's sensational success, "At the River's End," is being released by First National on the basis of \$400,000 for the United States and Canada.

### LEE SHUBERT KEEPS ON SAYING "VAUDEVILLE"

**Telling Friends Shuberts Will  
Be Playing Big Time by  
New Year's.**

Lee Shubert keeps on insisting to friends the Shuberts will be playing vaudeville by Jan. 1, and all of his friends agree Lee Shubert should know.

It's the first time Mr. Shubert has set a date. From his conversation on the theme, somewhat discounted during it through making his feelings toward E. F. Albee quite plain, Lee has worked out a route along the Shubert time without considering any of the Loew houses or acts. The Shubert houses in prospect appear to be the number two, with the number ones already allotted to the legit attractions booked by the firm. Several of the theatres listed by Shubert as possibilities are in the West.

Meantime there are no signs of a vaudeville organization forming around the Shubert office.

#### CHU SHOWS FIFTH YEAR

London, Aug. 18. "Chu Chin (Chu)" at His Majesty's begins its fifth year Aug. 31.

Coincident with a crash in Goldwyn stock on the New York Curb this week it was reported the Dupont interests had taken control and would, if they had not already done so, elect Frank Hitchcock, former Postmaster-General in the Taft cabinet, and William Braden, copper magnate, already on the Capital Theatre board, to the Goldwyn directorate.

Edward J. Bowen, now general director of theatres for Goldwyn, will move his office to the Fifth Avenue establishment of Goldwyn, and also sit on the board.

It was further rumored that there would be further changes in the personnel of the company's executives. A Goldwyn official Wednesday denied that the two Wall Street men had gone on the board, though it was said that Hitchcock had newly become a director of the Moredell Realty Co., owner of the Capital.

The performances of the Goldwyn stock on the New York Curb were startling. From its steady level of better than 17 two weeks ago, it made a straight drop to 13, then to 10 on only fair-sized transactions, and on Monday to 9 on sales of 1,500 shares. The low appeared Monday. Apparently what had every surface sign of being a shakeout of holders appeared by that time to have accomplished its purpose, for the Tuesday session showed a rebound of more than a point on a turnover of only 500 shares in the face of weakness in the entire Curb list.

Hitchcock is reported to have bought in on the Capital property, also, although it does not appear from the records that he was one of the original board. Braden is listed as a director in the Capital, but does not seem concerned in other Dupont properties.

Not over 2,500 shares of Goldwyn stock changed hands on the Curb, according to the figures furnished to the newspapers, but this total may be far short of the actual transactions under the informal, not to any husband, methods of reporting the outside market. Besides which there is no way of telling how much stock was transferred by private deals, the transactions quoted on the decline being for their effect upon owners.

The other amusement stocks were featureless, with the exception of Loew Inc., on the Stock Exchange, which continued to follow its interlocking course, holding between 30% and 35% with a persistence that arrested attention.

(Continued on page 12)



# IN ENGLAND FIRST, THEN HERE, MME. SARAH BERNHARDT'S TOUR

Great French Woman Will Play Six Weeks at London Coliseum in September—Returns to Paris Before Making Two Months Stay in America.

Paris, Aug. 18.

Mme. Sarah Bernhardt expects to visit England about the middle of September to play a six weeks' engagement at the Coliseum, returning to Paris at the end of October, after which she sails for America to play a two months' tour of the vaudeville houses.

The last time Bernhardt appeared in New York was at the Empire theatre in a bill of three one-act plays, she personally acting in two. Despite her age and infirmity she sat at the head of a long table in a small French restaurant in Times square every night after the show, surrounded by her entire company of players, where they supped and chattered and were paid nightly. Bernhardt has always insisted on being paid at the end of each day's work and, in turn, reimbursing her supporting organization.

Her last appearance in vaudeville in America was several years ago. Variety reported at the time of making the Bernhardt-Keith vaudeville contract for next season that the great Frenchwoman intended to again visit America.

## SHOW BUSINESS IN PARIS.

Paris, Aug. 18.

The Mogador Palace reopens in October with classical operetta under the direction of Michel & Soule (the latter former manager of the Theatre Moncey), who have secured next season's lease of the house from Franch Goud, probably with revival of a comic opera entitled "Rip."

The Alhambra is possibly reopening Sept. 15.

Show business here is very slack at present.

## LEONORE HARRIS QUIT.

London, Aug. 18.

Leonore Harris has resigned her part in "His Lady Friends" and will return to America. She will come back here as soon as Dion Boucicault is able to produce "Our Doctors."

## BERT LEVEY'S HIT.

London, Aug. 18.

Bert Levey is going big at the Palladium. He opened for one week and has been booked to stay three. He is also booked here every summer for seven years.

## CARTOONIST DUE.

London, Aug. 18.

Tom Webster, the Daily Mail cartoonist, sails Aug. 20 on the Imperator, sent by Lord Northcliffe. He will make cartoons of stage and picture stars.

## STOLLS MANAGER ARRIVING.

London, Aug. 18.

George King, manager for Stolls Films, sails on the Aquitania Aug. 14. He has a contract calling for a salary of \$25,000 a year and all expenses.

## CLOSING TWO.

London, Aug. 18.

"A White Man" ("The Squaw Man") at the Lyric and "Dadda-lums" at the Wyndham closes Aug. 21.

## MARION COOK DOUBLING.

London, Aug. 18.

Will Marion Cook and his wife, Abbie Mitchell, the colored players, opened as a double act at the Olympia, Liverpool, Aug. 16.

## ELSIE JANIS REOPENING.

London, Aug. 18.

Wale Janis reopens here at the Queen's in October.

## Lillah McCarthy Producing.

London, Aug. 18.

Lillah McCarthy and Anthony Ellis will produce a piece called "The Daisy" at the Kingsway on Sept. 14.

## Lupine Lane Sailing.

London, Aug. 18.

Lupine Lane has booked to sail Sept. 20 on the Orizaba.

# EDITH DAY'S BREAK WITH CARL CARLETON

He Has Ten-Year Contract Not Good in England.

London, Aug. 18.

The differences between Edith Day and her husband Carl Carleton have developed to a stage where the prima donna had a summons served on Carleton and he appeared in Westminster Police Court yesterday in answer to it. Miss Day has been out of the cast of "Irene" since last Friday. A fortnight ago she was out of the cast for a few days due to a nervous breakdown. At the Empire it is stated that she will be back again shortly. J. L. Stacks stated she had hurt her ankle.

When the case was called Miss Day's solicitor announced that the American star wished to withdraw the summons. The magistrate granted this request and proceedings ended. The court was crowded and many journalists were unable to get in.

Earlier in the day Carleton appeared with his solicitor and applied for a witness summons against Clifford Grey, the lyric writer, which was granted.

Reports of difficulties between Miss Day and Mr. Carleton, who is both her husband and manager, have drifted from London for some time. When Miss Day opened in "Irene" about the time she was taken up by society and made much of, her husband before leaving this country was interested in the Vanderbilt Producing Co., which produced "Irene," but through having difficulties with his partners sold out his interest and obtained Miss Day's release from her contract.

Prior to their marriage Mr. Carleton is said to have secured a contract with Miss Day whereby he was to manage her affairs for ten years. In England it is stated that the contract will not hold, but that it could be enforced in this country. In the event that the star and her husband-manager part company Miss Day may remain in England until such time as the contract lapses.

## NOT SMALL.

Paris, Aug. 18.

There was a flurry in the theatrical colony here last week when it was reported the police had discovered the body of Ambrose J. Small, the Canadian theatre manager who has been missing for some months. A body was identified as Small's by Louis P. Verande.

Later there was a denial that the body was that of the manager.

## CARPENTIER-DEMPEY!

London, Aug. 18.

Nothing has been officially announced, but the Carpenter-Dempsey fight seems likely to be pulled off at Olympia.

## ROGERS AND ALLEN SCORE.

London, Aug. 18.

Allan Rogers and Leonora Allen made their first appearance at the Coliseum this week and scored a success.

## IN LONDON.

Leslie Hennessy and Tom Walls have gone into partnership as touring managers. Their first venture will be "The Kiss Call."

Reports are also in from the provinces recording the successful opening of John and Bertha Gleason, Fred Houlihan, Toy Brothers, The Faynes, Caron and Farnum.

Allan Rogers, the American tenor, is down to open in London during August.

The Aquarium at Brighton, a resort nearly as famous as the Hotel Metropole, is to be converted into a super-kinema.

Lou Edward is the bright particular star in the Moss Empires production "Twinkles," which is appearing for the first time in London at New Cross.

Mabel Green has been added to the Palace revue "Whirligig."

Fred Dupre was compelled to retire from the Coliseum program owing to a nervous breakdown.

Despite the rumors Edith Cantor is going to enter vaudeville. Florence Ziegfeld seems to be going ahead and arranging for the Cantor show. He has announced that Edith Baker, at present in the "Midnight Frolic," is to be one of the cast with Cantor.

# AMERICAN PRODUCERS MAY MAKE BRITISH PRODUCTIONS

Great Dissatisfaction Evident Over Manner of Paying Royalties and Troublesome Redress Afforded by English Courts—Sachs Case Cited.

## REINHARDT'S SUCCESSOR.

Max's Contracts Bring Him to America.

Berlin, Aug. 18.

Victor Hollander will succeed Max Reinhardt here as the manager of three theatres. Reinhardt's retirement is due to the fact he has entered into contracts calling for his appearance in America.

## ENGAGE CHAS. WITHERS.

For Charles Dillingham's New York "Hitchy Koo 1926."

London, Aug. 18.

Charles Withers has signed to appear in Charles Dillingham's New York production "Hitchy Koo of 1926." Word from New York declares that Julia Sanderson and G. F. Huntley will appear with Raymond Hitchcock in this show.

## MARRIAGE SURPRISES GIDEON.

London, Aug. 18.

The announcement of Mabel Dunne's marriage in New York was a shock to Melville Gideon, who believed that he was her husband. He had not been served with any papers in a divorce action.

If Miss Dunne obtained a divorce Gideon states that it was without his knowledge.

## OWEN MOORE IN ACCIDENT.

London, Aug. 18.

Owen Moore was slightly injured near the Croydon aldermen Monday when the plane in which he was a passenger was forced to land after having been in the air about five minutes. The machine was one of those making the London-Paris trip; in landing it struck a tree. No one was seriously injured.

# A. B. WALKLEY'S REVIEW OF THE PAST THEATRICAL SEASON

Dramatic Critic of the London Times Famous for His Criticisms—Indulges in Some Forecasts. Sarcastic About Some English Authors.

London, Aug. 8.

A. B. Walkley, dramatic critic and paragraphist of the London "Daily Times," has written for his publication a review of the past theatrical year, together with some forecasts and containing an amusingly sarcastic amount of personal comment on the more famous of the English authors.

The article is as follows:

This is the orthodox moment for a review of the past theatrical year. But it is always a sad thing to recall the past, especially the immediate past, which is too recent to be history and only old enough to be stale. Why not, then, let bygones be bygones and turn to the future, about which hope springs eternal, and which gives free scope to the imagination instead of imposing the tedious labor of research? What are our leading dramatists going to give us next year? The question might be treated in a matter-of-fact way by just going and asking them—and perhaps getting very disappointing answers. It seems more sportsmanlike to guess. Besides, it leaves room for some pleasant surprises when one is by and by confronted with the actual. These, then, are one or two guesses for next season.

It is long, too long, since London had a play from Sir Arthur Pinero. When he writes a play he gives you a play, not a symposium or a sermon or a piece of propaganda, but a dramatic action which interests you in its story, makes you wonder what is going to happen next, and takes care that

something does happen, striking at the moment and worth thinking about afterwards. His characters are presented in strong relief, there is always a dramatic conflict of wills, his women are never insipid, are sometimes deliciously perverse, and, if not past redemption (in which case they commit suicide), are "saved" by the nearest Anglican bishop or dean. His forthcoming play will ignore the Church and will deal with a household divided on the "spiritualistic" question. The husband, who suffers from mild shell-shock and saw the "angels of Mons," will have come back from the war a devoted follower of Sir Oliver Lodge and Sir Conan Doyle. The wife (Miss Irene Vandenburg) will be a pretty sceptic, adoring her husband, but impatient of his credulity and determined to "laugh him out" of it. An opportunity occurs. The young pair have been having a sarcastic scene (a fine opportunity for Miss Irene's merry ringing laugh) about the husband's bosom-friend Jack, whom he had left for dead on the field at Mons. The husband eagerly hopes to get into communication with Jack "on the other side." The wife only remembers with twinges of conscience, certain love phantasies she had, before her marriage, with the said Jack, of which she has never told her husband. Now Jack is not dead, but on his way to his bosom-friend, when the wife meets him. She sees at once a chance of opening her husband's eyes. "We'll have a séance," she says to Jack; "you shall pretend to be your own spirit, and then suddenly come!

If relations in the manner in which British producers pay—or rather do not pay—royalties to American impresarios for foreign production rights, keep up the way they have in the past, it is not too far fetched a statement to venture that American entrepreneurs will be compelled to invade England and the provinces, if they care to bring their shows before European and Continental audiences.

It is a well known fact the British producers have been the most brazen offenders in this respect, while on the other hand the American showman is punctual and accurate with his royalty receipts. The latest is J. L. Sachs in the way he has neglected forwarding royalties on "Irene" to the Vanderbilt Producing Co. Not only that, the plaintiffs allege, but he has also disposed of the provincial rights to "Irene" without the original owner's sanction.

What adds insult to injury is the manner in which the British courts unwittingly aid and abet such practices. Their judiciary system in the eyes of American attorneys is "all wrong," to use a local term. Were an American producer compelled to seek redress for non-payment of royalties, in the British courts, he must needs travel across the Atlantic to that particular city in England in which the defendant has established his place of business. No such thing as permitting the taking of depositions from witnesses as to the case here, holds there. It is obvious that our judiciary department affords a Britisher far greater protection than the English allows an American. The English courts insist that the plaintiff must be there in person while a plaintiff's affidavit, no matter where he may be, is sufficient in this country.

A producer is always needlessly wrangling with his authors and composers for that very reason. These writers, ever fearful of their interests and knowing full well the delinquent tendencies of the British impresario, are always battling with this producer and urging that he go over there personally and sponsor his productions himself, thus assuring an honest accounting of royalties. The fact that this prolific producer has his hands full in these United States as it is, prohibits such moves; otherwise it would prove a boon to many an honest playwright who often, and justly, is of the opinion there's a link in his royalty returns somewhere.

yourself as flesh and blood—and Tom will be forever cured of his foolishness." Jack agrees, but he also is suffering from shell-shock (two in one play! you can imagine how clever the critics will be over this—it will have to be made clear that it was the same shell), forgets himself at the moment, and at sight of his old lady-love cries "Darling!"; then, horrified at his own misbehavior, disappears, and the same night is either run over by a motor-car or tumbles into a canal. The wife's reputation is saved by another lady present, who takes the "Darling!" to herself. It is not yet settled whether this shall be a comic amorous drama, really self-deceived (say, Miss Lottie Venne), or a shrewd, kindly woman of the world (Miss Compton, for choice), who promptly sees how the land lies and sacrifices herself for her little married friend in either

(Continued on page 14.)

LEON  
EROL

STILL IN VAUDEVILLE  
DURING S. S. SOUTHWELL



## MAY CALL SALT LAKE GENERAL STRIKE

Picture Employes and Owners  
Clash There.

Demand of union employees of the picture theatres in Salt Lake for increased wage schedules and for the right to dictate as to the number of musicians employed at each house threatens to result in a general strike of orchestras, operators and stage hands on or before Sept. 1.

Increased wages are demanded by the musicians, operators and stage hands. These proposed increases run as high as 57 per cent., according to the theatre managers. The musicians demand an increase of 33 1/3 per cent., while the operators' proposed scale runs higher. The chief operators in theatres seating more than 700 persons demand an increase of from \$40 for seven days to \$53.50 for six days. The increase demanded by relief operators and chief operators in smaller houses is proportionate.

In addition to the proposed wage schedule increase the musicians contend for the right to dictate the minimum number of men that shall be employed in the orchestras at the several theatres. This, it is understood, the managers will not consent. That the musicians will strike is practically certain.

A committee consisting of George Mayne, manager of the Swanson theatre; George K. Carpenter, manager of the Paramount-Rampart theatre; and M. H. Hanner, owner of the Broadway theatre, constitute a committee which is endeavoring to effect a settlement with the operators. Since the musicians, operators and stage hands' unions are affiliated, however, if one strikes it is probable that all will.

At the present time the music at the American theatre costs 21 per cent. of the income of the house. If increases were granted, which the owners have refused, it would cost 35 1/2 per cent. of the income. In view of poor business and the money stringency the theatres declare that they are absolutely unable to consider the proposed increases.

## TROUBLE POPS AT POP HOUSES OWING TO MUSICIANS' STRIKE

Managers Have Offered 25 Per Cent. Increase.  
Union Sticks Out for 50 Per Cent.—Jazz Interfered With—Winkler's Promises.

Chicago, Aug. 18.  
There was trouble popping at some of the pop houses owing to the musicians' strike, which started to look serious for vaudeville in Chicago.

Tom Brown's Musical Revue, which played the Chateau, a theatre the musicians are not playing at, opened Monday at McVickers. After their first show they were informed the musicians in this house would not play for the act. The act answering they would do without music brought forth the ultimatum that if they did there would be no music at all. Holden and Navarro were substituted to replace the Brown Revue.

Sherman-Van and Hyman, another act appearing at the Chateau and to double between it and the Riviera and the Green Mill Gardens were informed they need not show at the Green Mill.

Tom Chamois, owner of the Gardens received notice from the union if he played the act, he would not have any dance music.

The union has a list of vaudeville acts playing the outlying picture houses and Chateaus. They are sending it to all vaudeville theatres in Chicago. They have also a list of acts that have refused to play the houses.

Some big things have been promised by Joseph Winkler, head of the musicians union in Chicago, with everybody on their toes. There were two conferences Saturday at the Palace with Richard Green, head of the I. A. T. S. E. acting as an-

# SEVENTY-ONE BIG TIME HOUSES PLAYING VAUDEVILLE THIS YEAR

This Means in United States and Canada—State-Lake, Chicago, and Palace, Milwaukee, Also Might Be Counted—Shows There Four Times Daily Instead of Twice—This Is Largest Number Ever on a Big Time Routing.

## 40 LOEW WEEKS FOR HINES.

Solid Bookings for Comedian, with Full and Split Weeks.

The Loew booking office Monday handed Harry Hines a contract for 40 consecutive weeks, commencing Labor Day. There are full and split weeks in the route. Hines left the big time to go with the Shubert and shifted into "Hills and Dales," leaving that show after its first New York performance.

Ward and Raymond also received a Loew contract this week.

## LAURA KELLY ON TOUR.

Laura Kelly opens a concert tour Sept. 2, the trip embracing concerts in the leading cities from New York to the Coast. She will be accompanied by a pianist, violinist and a male dancer.

Miss Kelly was formerly the wife of Lew Kelly, the burlesque comedian. She was off the stage during the period of her married life.

## CHICAGO DIVORCEE.

Chicago, Aug. 18.  
Michael Cocca (Cocci and "er-di"), while appearing at McVicker's, through his attorney Ben. H. Ehrlich, secured a divorce from his wife, non-professional, of Toronto, on grounds of desertion. The case was heard before Judge Seaton.

Cedric Lindsay, vaudeville, has filed papers through the same attorney for a divorce on the grounds of desertion. Mrs. Lindsay is non-professional.

There will be 71 vaudeville theatres in the United States and Canada playing big time vaudeville twice daily at the opening of the new season. It is the largest list of big timers vaudeville could ever lay claim to. Other than the 71 are two others looked upon as big time theatres, but playing over two performances a day. They are the State-Lake, Chicago, and Palace, Milwaukee.

The list of the big time twice

daily houses follows:

New York City.....	Palace
New York City.....	Alhambra
New York City.....	Colonial
New York City.....	Riveride
New York City.....	Royal
New York City.....	Regent
New York City.....	Jefferson
New York City.....	Hamilton
New York City.....	1st Street
Brooklyn.....	Broadway
Brooklyn.....	Danforth
Brooklyn.....	Orpheum
Brooklyn.....	Plush
Newark.....	Proctor's
Coney Island.....	Brighton
Coney Island.....	Henderson's
Hokkaway.....	Morrison's
Albany, N. Y.....	Grand
Atlantic City.....	Garden
Baltimore.....	Maryland
Boston.....	B. F. Keith's
Boston.....	Boston
Buffalo.....	Shen's
Cincinnati.....	B. F. Keith's
Cleveland.....	Hippodrome
Columbus.....	B. F. Keith's
Dayton.....	B. F. Keith's
Detroit.....	Temple
Elric.....	Colonial
Grand Rapids.....	Empire
Indianapolis.....	B. F. Keith's
Louisville.....	Mary Anderson
Lowell.....	B. F. Keith's
Pittsburgh.....	Davis
Portland, Me.....	B. F. Keith's
Philadelphia.....	B. F. Keith's
Philadelphia.....	Allegany
Providence.....	E. F. Albee
Rochester.....	Temple
Syracuse.....	B. F. Keith's
Toledo.....	B. F. Keith's
Washington.....	B. F. Keith's
Youngstown.....	Hippodrome
Hamilton.....	Temple
Montreal.....	Princess
Ottawa.....	Dominion
Toronto.....	Shen's
Chicago.....	Majestic
Chicago.....	Palace
Denver.....	Orpheum
Des Moines.....	Orpheum
Duluth.....	Orpheum
Kansas City.....	Orpheum
Los Angeles.....	Orpheum
Memphis.....	Orpheum
Milwaukee.....	Majestic
Minneapolis.....	Orpheum
New Orleans.....	Orpheum
Oakland, Cal.....	Orpheum
Omaha.....	Orpheum
San Louis.....	Orpheum
San Francisco.....	Orpheum
St. Paul.....	Orpheum
Seattle.....	Orpheum
Winnipeg.....	Orpheum
Vancouver, B. C.....	Orpheum
Fort Worth.....	Majestic
Dallas.....	Majestic
Houston.....	Majestic
San Antonio.....	Majestic
Akron.....	Colonial

## AGENCY'S BOSTON BRANCH.

Horowitz & Kraus are to open a Boston branch office next week. The booking firm operates a branch in Chicago with the home office in New York.

## Nordstrom in "Love Letters"

Charles King, who recently made a two-week plunge into vaudeville with his revue "Love Letters," is rehearsing his old role in "Buddies" and will open with the piece.

Clarence Nordstrom is replacing King in "Love Letters" which starts a Keith route next week at St. Louis.

Temporary Chicago Headquarters  
**LEW CANTOR OFFICE**  
1010 CONSUMERS BLDG.  
For Bookings

## MARRYING ON STAGE.

Gen. B. Twyman and Rene Vincent Will Wed at Canton.

Canton, O., Aug. 18.

Next week on the stage at Meyers Lake Park George F. Twyman of the Hodges Musical Co. will marry Rene Vincent, prima donna with the same company.

Last week Mr. Twyman secured a divorce in Ohio from his wife. The forthcoming marriage will be the third wedding in the Hodges Co. since it opened at the park.

## BRENDL'S BANKRUPTCY.

El Brendel, of Brendel and Hart, filed a voluntary petition in bankruptcy last week stating his liabilities to be \$2,267.71; no assets.

The debt is on a judgment entered in favor of John J. Pierce.

## NAME JUNIOR ORPHEUM.

The Junior Orpheum to be built and in course of construction in four western cities have been named as follows: "Golden Gate," San Francisco; "Main," Kansas City; "Honeymoon," Minneapolis; and "The Hill," Los Angeles.

## Divorce from Magician Wanted.

Cleveland, Aug. 18.  
Frederick Elmore Brown, magician, was sued for divorce here Saturday by Susan Elmore Brown, 3113 Carnegie avenue. She appeared on the stage as his assistant.

She claims he expected her to live on a can of beans or peas a day.

## PICTURE OPERATORS TO STRIKE FOR MORE PAY ON LABOR DAY

Every Vaudeville House Using a Picture Machine  
Will Also Be Affected—Want Approximate Advance of 75 Per Cent.—All Picture Houses Hit.

There will be a general strike of picture operators throughout Greater New York Labor Day (Sept. 6), that will affect every vaudeville house using a picture machine in the territory as well as the combination and straight picture theatres, unless the Vaudeville Managers' Protective Association, M. P. Chamber of Commerce and N. Y. State Exhibitors' League agree to meet the new wage scale and change in working condition demands made recently by Moving Picture-Machine Operators' Union, Local 304, of the I. A. T. S. E. on or before Labor Day.

The picture operators are asking for an approximate wage advance of 75 per cent. over the present scale. In the event the vaudeville interests, through the V. M. P. A. reach a satisfactory agreement with the operators' union before the date mentioned, no strike will be declared in that field. The same applies to the houses such as the 300 and up seating capacity that come under the jurisdiction of the Chamber of Commerce and the N. Y. State Exhibitors' League.

The Keith big time houses such as the Palace, Colonial, Orpheum, etc., that use a picture machine to show a topical weekly, and the Keith, Prineas, Loew and other pop houses come under the V. M. P. A. jurisdiction. The Rivoli, Strand, Capitol and other Broadway houses also come under the V. M. P. A. being represented in conjunction with the vaudeville houses by a committee consisting of Nicholas

## PALAIS ROYAL SIGNS PAUL WHITEMAN'S BAND

"Pee Wee" Byers the Saxophonist—Montran Engaged.

Paul Whiteman's band, which has been playing so successfully at the new Hotel Ambassador in Atlantic City, will play at the Palais Royal this fall and is understood to have been engaged at the largest salary ever paid under such circumstances. Many producers and cabaret managers have been to the Jersey beach to hear them play.

Paul Byers, who was known as "Pee Wee" to the old crowd at the ship on the Coast, is playing the saxophone in this outfit and representing at the beach his Western success.

Donna Montran will head the cast of the revue due to open the Palais Royal in September. Andre Sherri is producing it. A. Baldwin Blane wrote the special music.

## CHICAGO CROWD FOR OSTERMAN

Banquet at N. V. A. Prior to Metropolitan Debut.

Chicago, Aug. 18.  
A banquet has been arranged for Jack Osterman at the N. V. A. club Aug. 24, which will be attended by 15 guests who will leave Chicago in a special car Sunday, Aug. 25, to attend his opening at the Royal, New York, Aug. 26, and participate at the banquet.

## WALKING TO NEW YORK.

Indianapolis, Aug. 18.  
Harrington Court of Los Angeles and Harry Berger of St. Louis started for New York about last week.

They are walking against a wager of Mike Bernard, who was on the bill at the Lyric here last week, that they cannot reach New York, working their own way, in four weeks.

## LOEW FILLS IN OPEN TIME.

Takes on Tulsa to Close Up Southern Route.

The Grand, Tulsa, Okla., goes on the Loew route shorts Sept. 5. It will close up the open time (3 days) between Oklahoma City and Kansas City, giving a continuous route of seven weeks from Knoxville to K. C.

## KING IN "BUDDIES"

Charles King retires from the cast of his vaudeville production, "Love Letters," at the conclusion of this week's engagement to play Donald Brian's role in "Buddies," which opens for a road tour in Chicago Sept. 6. Clarence Nordstrom replaces King in the "Love Letters" act, opening at the Orpheum, St. Louis, Aug. 23.

## LOEW'S STATE DELAYED

The new Loew State, at 45th-56th streets and Broadway, which is scheduled to open next March, may be delayed through the present steel shortage.

Construction on the building is being held up by the inability of the steel companies to make deliveries of 8,000 tons.

Schenck, J. J. Murdoch and Pat Casey. The straight picture houses of the smaller type in the outlying sections come under the N. Y. State Exhibitors' League.

The operators' union is asking that the present method of figuring wages according to admission prices be abolished and a new arrangement become effective based on capacities. For houses up to 300 operators are asking under the new scale \$1.25 an hour. They are now receiving for this class of house 75 cents an hour. A general list of about 75 per cent. is asked in the following classification: Seating capacity, 301 to 601, \$1.25 an hour; 601 to 1,001, \$1.50 an hour; 1,001 to 1,500, \$1.62 1/2 an hour; 1,501 to 2,000, \$1.75 an hour; 2,001 to 2,500, \$1.87 an hour; 2,501 and over, \$2 an hour. This would make the operators' pay based on an eight-hour day six days a week, \$90 a week for houses like the Capital. In the Rivoli at Buffalo, which come under the 1,500 to 2,000 class, operators would receive under the new scale \$75 a week. The present scale is about \$65 a week in those houses.

At the operators' union it was stated there would be a strike if the managers did not come through. The union claims to have a strike fund of \$500,000 and claim the (the union) can effectively tie up every house in the city if a strike comes. The agreements signed last year expire Sept. 1. The operators are extending six days' leeway by making the date set for an answer Sept. 6.



## ACTS WITH ADVANCE AGENTS; BIG TIME EXPERIMENTING

**Keith Office Will Try Out Agents for Two Turns.  
Women Advance Agents Wanted—Going Into  
It Extensively if Results Are Shown.**

The Keith office wants two women to act as advance agents for two vaudeville turns booked out of the Keith office. They do not necessarily have to be advance agents; press agents will do.

It is an experiment in vaudeville. If successful the plan will be followed for the more important turns. The present couple selected are not of the revue type. Their identity has not been disclosed.

In vaudeville each theatre on the big time has its press department, with a general publicity bureau maintained by each circuit. The general department suggests to the local, also forwards matter to it, and the local is permitted to exercise its ingenuity in securing publicity for any of the turns or the bills as a whole. The advance agent for an act will be in the capacity of special press representative, working solely in the interests of the act represented.

The revues of last season and those proposed for the coming season in vaudeville are productions in themselves, in point of investment and salary list. In the ordinary course they would be entitled to special advance matter. Many of the headliners of vaudeville are likewise excellent material for publicity, boasting, and vaudeville is seemingly aiming to make all the noise possible in the papers of the country about its attractions.

In former years a vaudeville turn stood by itself and did the best it could for itself, while the individual theatre cared only for its weekly bill. The circuit in these days gave its acts no particular attention beyond the routine through believing it if "made" the act it not only was grooming the turn perhaps for another circuit after finishing the tour it was upon, but might cause the act to raise its salary from being made to appear too important.

With the advent of really productions, even for single turns, elaborate settings for sketches and revues, a vaudeville turn in many instances has really become a show and can stand handling as such. The different grades of vaudeville of late may have entered into the conclusion to experiment with advance agents.

### R. BUDD REFUSES ROUTE.

**Leaves Vaudeville for Ziegfeld  
"Midnight Frolic."**

Ruth Budd is joining Ziegfeld's "Midnight Frolic" on the Amphitheatrum Road. To do so Miss Budd repudiated an entire season's route laid out for her by the Keith office.

### LAY OFF JAKE LUBIN.

Jake Lubin gleefully announces his rheumatism has passed away. He also states that with the publication in Variety of his temporary ailment 937 letters came to him of late, all starting with "I know you have heard about a lot of remedies, but this one—"

Mr. Lubin gently but firmly insists that even though his rheumatism grows bulky again that his 937 friends and all others who off-suggesting remedies. He officially announces he found a remedy in Ashbury Park. It was just

### NADEAU KILLED.

Roscoe City, Aug. 18. P. Nadreau, an exhibition flyer of this city, was killed at Tonawanda, Sunday when his plane fell and caught fire. H. C. Travers, his pilot, escaped with slight injuries. Both men served in the air service over sea, Nadreau with the American forces and Travers with the Canadians. Since their discharge they have flown together and Nadreau gained considerable prominence as a "wing walker" and exhibitionist. His wife witnessed the accident.

### Managing Orpheum's Split Week.

Carroll C. Johnson, formerly treasurer of the Orpheum, Los Angeles, has been appointed manager of the Orpheum, Sacramento and Fresno, which split the week.

### DISCHARGE PONTY

**Others Blamed for Gambling at  
Beach Hill Inn.**

Port Chester, N. Y., Aug. 18.

Said to be a theatrical promoter, Fred H. Ponty, a resident of this village, was discharged last week by Judge Crawford after being arraigned on a charge of maintaining gambling rooms in the Beach Hill Inn at Rye. The dismissal came after Ponty had proven that he only leased the rooms to one of the men caught in a raid.

The rooms, located in the inn, which is one of the most fashionable in Westchester county, were raided about a month ago and four men were arrested on charges of being common gamblers. All were paid offenders and all have been held for the grand jury.

### LOEW BEAUTY CONTEST

**Winners to Be Seen on Screen in  
All Firm's Houses.**

The Loew Circuit southern houses are running a beauty contest. It started Aug. 14 and will end Sept. 4. Three showmen of the south will select the winners from photographs submitted of girls in Knoxville, Atlanta, Birmingham, Nashville, Memphis, New Orleans and Kansas City.

The 12 winning young women will have their pictures reproduced on the screen of each of the Loew houses in the several cities.

The same style of contest is being and has been held in several vaudeville and picture houses of the north.

### PHILPOTT LEAVES KEITH'S.

Boston, Aug. 18.

A. J. Philpott, for several months connected with the Keith people here, is out of the organization. His roomy, a local newspaperman, has been selected to fill the vacancy.

This is the second time that Philpott has been affiliated with the Keith people.

Philpott is one of the star newspapermen of this city, and was on a leave of absence from the "Globe" while working for the Keith people.

It is understood the inability of Philpott and Hart Grady to agree on different matters of policy resulted in the former dropping his connection with theatricals. The finish was quite peaceful and dignified.

### NEW ACTS IN WEST.

Chicago, Aug. 18.

New acts in preparation here include—Newhoff and Phelps, special new material and four acts, George Damerel and Myrtle Vail (3), in a full stage comedy with songs, Bobby Vail and Co. (4), in a farce, "Parlor X," Frieda Leonard and Jess Rand, Margie Catlin and Co. (5), in farce with song, Morrison and Bailey, in a comedy with songs, Hadden and Navarre, special act, Harris and Loman, comedy sketch, Prince and Bell, full stage comedy; Green and Drew, impersonations, "Indoor Sports" with new company for W. V. M. A. time.

### SUIT OVER EARL ACT.

Seattle, Wash., through Harry Sachs, Herbolmer, attorney, has started an action in the Supreme Court against Maud Earl, in which an injunction is asked restraining Miss Earl from playing the vaudeville act known as "The Vocal Verdict."

Fleeson contends he is the author of the act and Miss Earl has not completed certain contractual obligations, claimed to have been entered into with Fleeson whereby Miss Earl was to play the act.

Rooney and Bent With Keith. Wilmer & Bentberg announced Wednesday they had signed Rooney and Bent for a musical production for next season. Inquiry at the office of Carlton Hoagland disclosed Rooney and Bent are routed for next season by the Keith office in the Hoagland production, "Rings of Smoke."

## LOEW OFFICE WONT ISSUE PANTAGES ORDER

**"We Have First Choice of All  
Acts," Says Lubin.**

The Loew office is not going to officially recognize that Pantages is "opposition" to it in Toronto when the new Pantages theatre opens there between now and Labor Day.

Asked if there would be a barring order to agents after the Toronto opening not to submit acts to Pantages, J. H. Lubin, the Loew general booking manager, replied:

"We have no such intention nor is there any need of it. Our agents always submit all their acts to us first. What we don't want we naturally have no reason to object to others using."

### LONG BEACH'S BAD SEASON.

**Shore Restaurants Lose This  
Summer—Road House Ahead.**

This summer is a loser for Long Beach, where two restaurants cater to a public that seldom visits them excepting Saturdays and Sundays. The weather breaks of late have been miserable for the shore people.

The Trouville, now a club, with Harry Clocas running it and Felix Iman behind the project financially, is about \$5,000 to the rear. Castles again operated by Joe Paul (also of Woodmanston Inn), is reported \$20,000 behind. Neither place expects to pull out during the remaining brief summer period.

Long Island road houses are reporting good business. Fountain Inn, taken over for this summer by Benny Uherall, formerly of Healy's, has been remarkably successful since Uherall went in. Fountain Inn may remain open over the winter. A try will be made for it.

Hudson Heath Inn has increased its gross over last summer, when it held the lead in money for all of the Long Island resorts. Heath's holds its own business. Of the other road houses on the island about the only one that gets big checks is Cannon Inn (Julius Keller), at Good Ground. It is located in the midst of the society set at Southampton and Shinnecock Hills.

### PANTAGES L. A. PREMIERE.

**New House on Coast Now  
Running.**

Los Angeles, Aug. 18.

The new Pantages theatre here had a brilliant premiere Monday, but the program brought no favorable comment.

The opening show held Long Tack Sam, Senator Morphy, Miss Dore's Impersonations, Brierre and King, Van and Emerson with some principals from the Pantages Broadway Review, including Boulanger Sisters, with Harry Von Posen, also of the regular program.

The new house seats 1,750

### CUT "BLEATY BLEATY."

**Palace Blue Pencils Two Scenes and  
Some Gags.**

The Palace management ordered two complete scenes out of "Bleaty Bleaty," Hassard Short's headline act, after the Monday matinee, seemingly regarding them as "blues." What remained still ran around 45 minutes.

The Finchley tailor shop scene was deleted. Considerable talk was likewise censured out.

### RIVERTON PARK FOR SALE.

Portland, Me., Aug. 18.

The Cumberland County Power and Light Co. has placed Riverton Park for the past 25 years one of the most popular amusement centres in New England, on sale. Three days ago Charles and E. N. Graham, who leased the property for this season, announced they were forced to close as a result of the lack of patronage.

### ACTS HOLDING OFF.

Vaudeville agents are reporting hard work to secure acts. Except routes now tendered at the old figures since the railroads announced the fare increases. As yet the booking offices have been quiet upon the subject with the individual booker meeting the new demands in individual cases.

### LEW CANTOR OFFICE

IRVING VATER, Mgr.  
240 Broadway, N. Y. C.

## \$1 BIG TIME VAUDEVILLE BROADWAY'S NEW POLICY

**B. S. Moss' Times Square House Playing Twice  
Daily; Royal's Type of Show With Feature  
Added, Commencing Sept. 6.**

### KELLIE-BURNS CONTINUES.

**Seattle Vaudeville Agency in Charge  
of J. G. Riley.**

Seattle, Aug. 17.

The vaudeville agency of Kellie & Burns will be continued with J. G. Riley in charge, for the benefit of the widow of the late Edward R. Kellie. He was the surviving partner at the time of his death.

Mr. Riley, with Kellie-Burns for five years, has practically directed the agency since Kellie was taken ill. He will have as an assistant Earl Stump, a son-in-law of Mrs. Kellie.

The Kellie-Burns agency is the northwestern representative for the Loew-Ackerman & Harris houses. It is denied at the office there will be any change in connection with the agency other than announced.

### FOUR FORDS REVIVED.

**Max, Eddie and Lottie Ford Re-  
hearsing.**

The Four Fords are to be a revival after ten years. In the new version Max, Eddie and Lottie Ford will be seen and probably Myrna Gehring.

The act is now in rehearsal.

### NEW INCORPORATIONS.

McCormick Amusement Co., Brooklyn, \$20,000; R. and H. D. Frachman, G. Wolf, 6475 Hay Park way, Brooklyn.

N. Y. Theatrical Advertising Corp., \$20,000; H. L. Jacobson, P. W. Pollock, I. Berger, 74 Broadway.

Resolute Amusement Co., Manhattan, 100 shares common stock, no par value; active capital, \$5,000; J. E. Swartz, A. C. Kough, C. E. Hawthorne, 445 Fifth avenue.

K. and W. Enterprises, Manhattan, moving pictures, \$100,000; R. Kreuter and R. Weinstein, 224 Dawson street.

Park Amusement Co., Manhattan, \$5,000; I. Goodman, I. Hammer, H. Falk, 1535 32d street, Brooklyn.

Arkansas Enterprises, \$50,000; T. L. Croftan, M. A. Bruce, A. M. Hovsen, Wilmington, Del.

Forest Amusement Co., \$100,000; same as preceding.

Bud Comedies, \$75,000; M. M. Lacey, M. A. Davis, V. P. Lacey, Wilmington.

Get-Ton Distributing Corp., Manhattan, film business, \$5,000; L. R. Thomas, W. Greene, H. Geisler, 355 Fort Washington avenue.

Fortune Gals Enterprises, Manhattan, theatricals, \$50,000; H. R. Nelson, H. R. Travis, F. Gallo, Audubon Hall.

Fortune Gals Musical Comedy Co., Manhattan, motion pictures, \$25,000; same as preceding.

Fortune Gals Concert Co., Manhattan, \$10,000; same as preceding.

Washington Theatre Productions, \$100,000; Cornelius A. Cole, Hackenschmidt, N. J., Robert A. Van Voorhis, Jersey City, N. J., Arthur A. Oakley, Pearl River, N. Y.

Hiram Amusement Corp., Troy, moving pictures, \$11,000; R. Otter, H. Apple, I. Weinstein, Cohoes.

Film Frolic Motion Picture Corp., Manhattan, \$10,000; J. Thompson, G. Alexander, H. H. Platte, 2239 Morris avenue.

G. & S. Amusement Co., Manhattan, moving pictures, \$50,000; W. and H. Goldschtein, M. Shaban, 25 Huntington street.

Edward Small-Jennie Jacobs, Manhattan, amusement parks, \$5,000; H. R. Herbolmer, C. J. Marx, M. Rothstein, 22 West 42d street.

Edward Small Play Co., Manhattan, play brokers, \$5,000; same as preceding.

Pacific Studios Corp., \$120,000; C. H. Blake, M. A. Bruce, R. E. Dahl, Wilmington.

Lone Star Corp., \$100,000; same as preceding.

C. B. C. Film Sales Corp., Manhattan, \$50,000; J. Cohn, J. Brandt, T. A. Koppier, 233 Broadway.

Vankee Photo Corp., Manhattan, motion pictures, \$100,000; W. Shon, M. Hatch, T. W. Walsh, 141 West 95th street.

Abbott Productions Co., Manhattan, pictures, \$50,000; T. L. Ernst, A. G. Gabriel, W. H. Mayhar, 149 Broadway.

Jewish Pictures Corp., Manhattan, \$70,000; L. A. Flax, H. H. Rosenthal, L. J. Schwartz, 24 Park row.

The Broadway theatre at Broadway and 41st street, B. S. Moss' Times Square house, will start playing big time vaudeville Sept. 6. The show will have six acts. Its bill will be of the Royal (Bronx) type, with a feature film and will be scaled at \$1 top. Two performances daily are to be given with the bills supplied through the Keith office along with others of the Moss starting now in that booking institution.

The \$1 scale places the Broadway between the other vaudeville theatres of the section. The Palace is scaled at \$2 or more and Loew's American up to 75 cents on the roof.

The Broadway adds one more to the now large list of vaudeville houses in Greater New York playing two performances a day, and is also another of the chain that have lately instituted a policy of vaudeville and pictures under a big time heading.

A report this week that the Broadway might be made a "frank" vaudeville stand in emulation of the former Hammerstein's was denied at the Keith office.

The Broadway has been playing a picture policy under the Moss direction with added attractions weekly, mostly "bathing girls" or "girls acts."

Metropole Theatrical Enterprises, Manhattan; motion pictures; \$10,000; E. P. Bush, L. De Costa, P. E. Goodman, 50 Maiden lane.

Outdoor Amusement Device Co., Brooklyn; \$200,000; R. W. Boston, N. Marshall, J. David, 235 Madison street, Brooklyn.

A. and L. Amusement Co., Manhattan; motion pictures; \$10,000; E. and A. Weiss, M. Shon, 1433 Broadway.

Eleven Weiss Bros. Theatrical Corp., Manhattan; \$100,000; S. and R. and A. Weiss, 1433 Broadway.

Huguenot Theatre Corp., Manhattan, pictures, \$150,000; J. L. Watson, F. W. Nison, G. E. Jebbott, 120 Sherman ave.

Malstrom Amusement Corp., Manhattan, parks, \$20,000; W. L. Rayner, T. J. Geraty, J. A. Hogan, Corona.

McDonald Motion Picture and Amusement Corp., \$150,000; Frank Valastro, August Maym, Delores Noves, New York.

Life of N. Y. Motion Picture Corp., \$250,000; R. B. Howard, Robert K. Thistle, Ray Myers, New York.

747 Bergen Street, Brooklyn, moving picture theatre; \$10,000; F. and M., and L. Ushkin, 1214 Kings Highway, Brooklyn.

Madison Square Garden Corp., Manhattan, ready and to conduct exhibitions and carnivals, \$50,000; G. I. Richard, J. M. Kelley, J. Ringling, Palace Theatre Building.

Madison Square Garden Sporting Club, Manhattan, \$50,000; R. Fuchs, J. M. Kelley, G. L. Richard, Madison Square Garden.

Mandarin Producing Corp., Manhattan, \$15,000; W. Cornelius, W. A. Andrews, H. Bernstein, 13 Park Row.

International Theatre Corp., \$1,000,000; T. L. Croftan, M. A. Bruce, R. W. Dahl, Wilmington.

Aladdin Cinema Corp., Malone, pictures; 500 share preferred stock, \$100 each; 4,000 common, no par value; active capital, \$12,500; R. E. Thorne, F. H. Bryant, C. E. Lawrence, Malone, N. Y.

Claremont Film Laboratories, Manhattan; 1,000 shares common stock, no par value; active capital, \$25,000; J. A. Golden, A. Alperstein, W. E. Greene, 729 Seventh avenue.

Jerome's Film Corp., \$100,000; Jerome Horshorn, C. Horshorn, Pittsburgh; E. Arrowsmith, Kutztown, Pa.

Harms-Frini Corp., Manhattan; music publishing; \$10,000; M. and L. Dreyfus, R. Frini, 369 Riverside Drive.

Florence Theatre, Manhattan, \$50,000; T. Gutman, R. M. Reed, R. Yorkshauer, 254 Horchester avenue.

Globe Theatrical Transfer, Manhattan; \$10,000; C. A., R. P. and C. A. Williams, 264 West 44th street.

Associated First National Pictures of Louisiana; \$25,500; T. L. Croftan, M. A. Bruce and A. M. Hoover.

Name Changes. Piedmont Pictures Corp. to Piedmont Trading Corp., Manhattan.



# BARRED FROM ORPHEUM KAHNE APPEALS TO BECK AND ALBEE

Misunderstanding With Walter Keefe of Pantages Over Cancelled Cleveland Booking—Latter Appeals to V. M. P. A.—Explanations Given.

Chicago, Aug. 18.

Harry Kahne, known as "The World's Master Mind," received word that he could not open his Orpheum circuit route Aug. 16 until his case with Walter Keefe of the Pantages office was settled. Kahne had booked Bay City and Cleveland through Walter Keefe and on 48 hours' notice received cancellation of Bay City stating it would be impossible for him to make Cleveland. After accepting the notice, Kahne received a wire from his Chicago agent to cancel all of his time pending opening on the Orpheum circuit at Duluth Aug. 18. Kahne immediately cancelled Cleveland.

Upon receipt of the Cleveland cancellation, Keefe complained to the V. M. P. A. and held up the Orpheum route. As yet no solution being found, though Kahne claiming willingness to pay for the Cleveland date and appealing to Martin Beck and E. P. Albee in his behalf.

Inquiry at the V. M. P. A. office in New York regarding the Keefe-Kahne controversy developed the following: Walter Keefe, New York representative of the Pantages circuit, wired Harry Kahne that he (Kahne) was to play the Pantages house in Bay City, Mich., four days beginning Aug. 5 (last half of week of Aug. 2) and Cleveland the following week, Aug. 9. Notwithstanding the telegram sent by Keefe setting the two dates which Kahne was to have played at \$250 a week, Kahne received a second wire from Keefe Aug. 3 in which Keefe cancelled the Bay City date. Keefe's reasons advanced in the wire for the cancellation was that Kahne could not make Cleveland out of Bay City on time to open at Cleveland Aug. 9. Kahne, according to the V. M. P. A. wired Keefe he (Kahne) could close in Bay City Sunday, Aug. 8, and make connections that would bring him (Kahne) into Cleveland in time to open there Monday, Aug. 9. Keefe again replied to Kahne reaffirming the cancellation and repeating the cancellation must stand because the jump could not be made on time to make Cleveland Monday, Aug. 9.

Aug. 7 Kahne wired Keefe cancelling Cleveland, stating he (Kahne) had broken his arm and could not work. The wire was sent by Kahne from Detroit at 2:20 p. m. Aug. 7. The V. M. P. A. is in receipt of information alleging Kahne booked the Orpheum circuit with Hechler & Jacobs at 1:30 Aug. 7, or less than an hour before Kahne sent Keefe the wire cancelling Cleveland.

Keefe immediately filed a complaint against Kahne and Kahne was ordered by the V. M. P. A. to hold off on the Orpheum booking, which he (Kahne) was to have started at Duluth Aug. 18, pending an inquiry by the V. M. P. A. into the facts.

Kahne sent the V. M. P. A. a doctor's certificate, which stated Kahne was unable to play. This was dated Aug. 7. The doctor's certificate did not state Kahne had broken his arm.

The V. M. P. A. is still investigating as to how Kahne could possibly do a hand writing turn with a broken arm at the Orpheum. Duluth, Aug. 18, if he (Kahne) was unable to work at Cleveland Aug. 9. The case is still under investigation, no decision having been arrived at as yet.

The point in the case the V. M. P. A. will pass upon according to report, is whether Keefe in cancelling Bay City under a supposed play or pay agreement, confirmed through a wire did not thus nullify the act he did not hold a play or pay date, with the act then at liberty to accept the Pantages circuit cancellation and cancel the other contract himself to play Cleveland. The different angles to this apparently are that Kahne did not enter a complaint to the V. M. P. A. over Keefe's cancellation, whereas Keefe did over Kahne's, and Kahne's refusal to omit the Keefe Cleveland

## HARK! THE AIR-DOMES.

By O. M. Samuel.

John Nap, manager of the airdomes at Vera Crude, Cal., is having his doorbells certified.

Fog has been interfering with the performances of the Dew Drop Inn in Snapbean, Ala. But one act appeared there last week, the Musical Marauders. Fortunately, the turn was able to replace its regular instruments with fog horns, the sound of which permitted the audience to locate the stage even though it did not care for the strains.

Lee N. Perrin, the saucy manager of the Orpheum, in Hightland, Miss., is advertising for acts. His notice reads: "For a good season, try Lee N. Perrin."

The husband of Tillie Lanoue had spots on his spotlight last week and was forced to nod it to the cleaners.

All of the rocks are being removed from the airdomes at Hightland, Wyo. A jumping act played there last month and three apples out in the audience to be tossed back so as to admit of their being caught on forks. Instead of throwing back apples the crowd threw back rocks.

The place at Marshfield, Mass., is having some of its best efforts ruined. A sketch playing there the other night employed a prop moon and on it rose the only and original moon run with it. It was a serious mishap for a serious playlet to overcome. The man operating the prop moon removed it just as a cloud hid the real moon, giving the affair a dark finish.

An English manager is operating the Rhapsody in Sugarland, La. He has conceived the idea of accepting provisions for tickets in lieu of money. Last week a man to whom he owed money attached the box office, securing three dozen eggs, four laying hens, three quarts of milk and a suckling pig.

Will M. Little has dispensed with amateur nights. The amateurs proved so much better than the regular acts the patrons began to feel Little was giving them less than they were entitled to receive.

A fellow named Simon Legree, Jr., who claims to be a descendant of Simon himself, is now in charge of the Buay line at Oil Kan. Legree is making his acts do so many shows one fellow who was booked in pro rata had to hire an adding machine to keep from cheating himself.

## BEARING DOWN ON SPECS.

In furtherance of the drive which the Orpheum circuit has been conducting against ticket specs in San Francisco, H. Lat. Langford, attorney for the Orpheum, has drafted a bill calling for theatre tickets in France to be non-transferable, and has arranged to have the measure introduced at a forthcoming session of the Board of Supervisors.

The Franco Orpheum carries a couple of pages of anti-spec propaganda in its program, explaining the ticket situation to the public and stating tickets purchased of specs will be refused.

## ROONEY AND BENT IN PLAY

Pat Hughes and Marion Bent will be featured in a new musical play, and scenes, according to the press announcement made by William & Remonding this week, who claims to have the play under contract.

Hughes & Bent have been important in "Homes of America." It is interesting to compare with other principals in their midst.

Continuing, leaving his reason on a broken arm instead of a broken contract.

## ACCEPT MELODY NUMBERS ONLY

Publishers Seeking Method to Recoup Sheet Losses.

On the premise that people are not buying as much sheet music in comparison to the phonograph and music roll sales, the music publishers are now making a play chiefly for that angle to recuperate their losses on the sheet music sales. Which means, they are at present accepting for publication and exploitation only songs that are known as "melody" numbers; that is, it is not a matter of publishing a singable song that a vocalist with the average one octave range can easily handle, but a number that exceeds the eight notes limit by quite a few extra registers, but which is exceedingly harmonious and pleasing to the ear. The musicians do not fear this high range and the instrumental result on the phonograph discs and the rolls proves a highly melodious and danceable number.

Which brings one to the argument as to whether such practice is practicable. One publisher argues that the music roll phonograph sales do not hurt the sheet music traffic as is the popular consensus of opinion, which he holds was arrived at by the simple reason the music men picked on this cause of the recent general slump for want of some better and more logical reason. He maintains that a number which was recorded on the rolls and records, and which was not quite so well known, created a demand for the sheet music. He counters the argument that songs often are not thus recorded until they are well known with the statement that many songs are thus recorded even before they are distributed to the trade or even before "plugged." This can be accounted for in two fashions. It is quite well known that several of the larger local publishers hold financial interests in the various mechanical recording companies and by reason of this influence an unknown number is often backed on a hit song disc. This, of course, provides an immediate revenue for the publisher in the way of royalties, and besides creates a public interest in the unknown number by reason of its melody.

The other manner in which songs reach recording without being overly popular is that many members of the recording orchestras, its conductors, the various musical aggregations, and in the case of the minor rolls, the recording pianists, are also songwriters. This naturally gives them a "look in" denied the average songwriter and publisher because, being employed in recording numbers, they are accorded considerable preference. It is favor that should not be despised. Which incidentally is why publishers often look with favor on songs written by such men and publish them in preference to often more worthy stuff by unknowns.

## SAM HARRIS IN NEW YORK.

Coast Manager Seen Prediction Verified.

Sam Harris of Ackerman & Harris, the Coast associates of the Low Circuit, reached New York Tuesday. Mr. Harris said he more fully crossed the continent to have lunch with Marcus Low.

The Westerner upon arrival saw his prediction of six months ago verified, that big time or two-a-day vaudeville in the East within that period would be playing vaudeville with a feature film as the program. At the time of the prediction Mr. Harris did not say all big time vaudeville, but some in the East. He will remain here a few days longer before starting West.

## MRS. HARRY WEBER ILL.

Mrs. Harry Weber was operated upon Monday at the Mt. Vernon (N. Y.) Hospital for appendicitis. Yesterday, her condition was serious, but not dangerous, according to the physicians.

Harry Weber was in the West when the doctors pronounced appendicitis. Mrs. Weber's ailment and advised an immediate operation. The operation was performed before Mr. Weber could reach his home which he did Tuesday morning.

# OPENING BIG TIME PROGRAMS IN MOSS HOUSES WILL SWITCH

Jefferson and Hamilton Exchange Sept. 6 Bill Following Week—Nearest Approach to Williams, Playing Same Show in Two Houses Years Ago.

## MILLION FOR PLAYS.

(Continued from page 1)

for all productions made through or by the United Plays.

No restriction is placed against any applicant for a play if proving satisfactory to Bachman. It is said the United Plays is equipped to furnish any manager, producer or actor with play material from its voluminous catalog. Arrangements are being made with the leading American playwrights to adapt the foreign pieces as they are selected or chosen.

Of the four pieces in process of production, "Three Old Maids" is one of the biggest hits the Continent has had in years.

United Plays is a direct arm of the Famous Players. No secret has been made of that fact. According to report Bachman, who has been in America for several years, took a trip to London. While there he accidentally met Zukor. Outlining a plan to Zukor, Zukor immediately upon it and Bachman immediately proceeded to Germany and Austria, where he tied up all available play material, past and future.

Bachman was among the leading legit managers of Germany before the war. Wanting to see America he came over here with Sylvester Schaeffer just about as the war broke out. Briefly of all his German properties and connections, Bachman remained over here, often displaying to those few who knew him and his past that he was a high grade showman. Studying the American situation of the stage and screen, when the war ended, Bachman is said to have formed the plan in part of the United Plays that Zukor completed for him.

Among the leading composers and firms of the Continent, held under contract for foreign rights by Zukor-Bachman, are:

## Composers.

Walter Koff  
Jean Gilbert  
Leo Fall  
Gustav Straume  
Franz Lehar  
Walter Gumbel  
Rudolf Denathay  
Rudolf Schimek  
Robert Winterberg

## Publishers.

Ans & Schenck  
Frey Maschke Verlag (George Mueller, Rich Rosen, Kurt Wolff)  
Kollo Verlag  
Gustav Kiehl Verlag  
Clustein  
Figaro  
Harmone  
Vertriebsstelle deutscher Buchverlage  
G. m. b. H.  
Deutscher Filmvertrieb  
Bue & Beck  
Hard Verlag  
A. Marton Verlag

Herrnfeld (all plays for the entire world)  
Haskel (all plays for the entire world)

The offices of the United Plays in the Empire theatre building are a study in themselves and an evidence of the class of the corporation's business. The fourth floor of that building has been entirely remodeled under the direction of Bachman, with a highly artistic and impressive atmosphere conveyed. There is a library, also music room, and general rooms which hold the enormous catalog of books and bound books and manuscripts, all in a foreign tongue, and the best ever produced abroad.

The United Plays is now actively engaged. Mr. Bachman, when adding some facts to the details Variety had previously obtained, said that shortly they expected to name announcements which would give the professional war more insight into their possibilities. Variety several weeks ago before the United Plays opened its offices, published a forecast of the new Zukor-Bachman corporation and its purposes.

## New Acts of Old.

Joe Worth and Eddie Power discussed their vaudeville partnership last week in Milwaukee.

The former has teamed up with Meyer Gordon offering the same vehicle, while Power joined a minstrel show.

The opening of the two former B. B. Moss houses, to be renamed B. F. Keith's, the Hamilton and Jefferson, under Keith auspices, Sept. 6, on which date they will change from their present policies of three a day pop vaudeville and pictures to two a day big time shows, will be marked by an unusual booking innovation. I. R. Samuels, who will have charge of the bookings of both houses for the Keith Exchange, has arranged to have the show which opens at the Hamilton Sept. 6 moved intact to the Jefferson the following week, Sept. 13. The Sept. 6 Jefferson show, by way of reversing the process goes intact to the Hamilton for the week of Sept. 13, the two houses exchanging bills for the first two weeks of the new Keith regime without the change of a single act.

Last season Samuels made a somewhat similar booking arrangement for the Colonial and Alhambra, the Colonial show moving from that house to the Alhambra. The Hamilton and Jefferson arrangement differs in that the two houses exchange bills. In the Colonial-Alhambra booking the Colonial did not get the Alhambra show the second week. In other words, the plan was worked one way with the Colonial and Alhambra. With the Hamilton and Jefferson it is worked both ways.

The opening Keith bill at the Jefferson Sept. 6 in the order of playing will be Tursane Bros., Eddie Burden and Co., Jessica Brown and Rife Weston, Morris and Campbell, Eddie Leonard and Co., Margaret Young, Four Marx Bros., Keegan and Edwards, Martin and Moore. This show goes to the Hamilton Sept. 13 as it stands.

The initial Keith show at the Hamilton Sept. 6, which moves to the Jefferson Sept. 13, has the Three Naves, Wilson Sisters, Harry Coleman and Co., Dooly and Sales, John Giffin and Marguerite. Both Rufe Houser and Bert Co. Van Cullen. Admissions prices at the Hamilton and Jefferson will be \$1 top weeknights and \$1.50 Saturday and Sunday.

Exchanging of bills like the Hamilton and Jefferson plan has rarely been practiced in the east in the last 15 years. The idea is used occasionally in the west. About 14 years ago Perry Williams carried out the exchange of shows idea even further, playing the nine acts at the Novello and at the Broadway music hall the same week. Williams utilized four stage coaches to transport the artists from one house to the other. The houses were about five miles apart, and the stage coaches, decorated with announcements of the show exchanging plan, proved good advertising.

Ian Simmons, formerly chief booker of the Amalgamated Vaudeville Agency, the former B. B. Moss concern, will book the Regent, Flatbush, Broadway, and Coliseum. All the houses named will play six acts and a feature picture and will be week stands, with the exception of the Coliseum, the newest Moss house at 141st street and Broadway. The latter will be a split week house and will probably split with the new Moss house now in process of construction at 149th street in the Bronx.

Harry Padden, who has been associated with Simmons in the Amalgamated as his assistant, will succeed Simmons in the independent agency and will book the Baldwin & McElrick houses in Pennsylvania, also houses at Baltimore, Washington and Trenton, about seven weeks in all.

The new policy will bring the Regent, located at 148th street and Seventh avenue, into opposition somewhat with the Alhambra at 175th street and Seventh avenue, but is not expected to hurt the latter on account of the small capacity of the former Williams house.

The Jefferson is on 14th street in opposition to Joe's City, and for years has had indifferent success. The change in policy is expected to increase business in the latter house.

The Hamilton, at 140th street and Broadway, has no big time opposition north of 125th street. Fays Audition is the nearest vaudeville theatre to it.

Simmons left the Amalgamated last week to resume his association with B. B. Moss in the Keith office.



# IDEAL VAUDEVILLE?

## Readers Asked to Submit Opinions.

What is an ideal vaudeville bill? Letters should be addressed to Ideal Bill Editor, 154 West 46th street. Programs should be selected with the following points in mind: Eight or nine big-time acts from acts now playing or having within a year played vaudeville, practical playing in running order, reasonable financial limitations and variety.

Wednesday, Aug. 25, this contest will end. Acts of the various necessary types receiving the most selections will be named the winners, and the selected program will be known as Variety's Ideal Vaudeville Bill.

By T. J. White:

Royal Geocognie Intermission  
Belle Baker Wynona and  
Maurice Downey Ben Jerome  
and Co. Aven Comedy  
Sam and Kitty Four  
Morton Trinie Fri-  
Kromelin gans  
Darras Bros. The Four Lamys  
Good sequence of acts but mis-  
spotted.

By Herbert Greenbaum:

Selma Bratz Buzzel and  
Libonati Parker  
Mason-Keeler Toto  
Co. Toney and  
Grace La Rue Norman  
Bite and Piesee Rath Bros.  
Intermission

Strong line up with two headliners and the rest of the bill rather too heavy as to expense. Should play well.

By No. 13:

Moran and Keegan and  
Wiener Edwards  
Low and Paul Venita Gould  
Murdoch Ted Lewis and  
"50,000 a Year" Co.  
Allan Rogers Ray Samuels  
Anderson and  
Vuel

Costly, but a bear nevertheless. Should play like will fire.

By Wm. Y. Jamison:

David and Patricia  
Pelle Lee Kids  
Wilson Sisters Intermission  
Franklin Ardell

Chas. and Mad. Rooney and  
Dunbar Bent Co.  
Grace Nelson Mijares and Co.  
Double headline bill, strong in spots. First half isn't well arranged

By Charlotte Lopez:

Van Cellos Intermission  
Dotson Allan Rogers  
Jane and Erwin Four Marx Bros.  
Connelly Ray Samuels  
Creole Fashion Grugher's Ani-  
Plate male  
Charles King  
and Co.

A good show that should play smoothly. Expensive and holds four headlines.

By Sid Green:

Texas and Intermission  
Walker Morton and  
Libonati Glass  
Cressey and Whiting and  
Dayne Burt  
Chuck Sales Lazier Worth  
with Benny Co.  
Fields

Bill should provide good enter-  
tainment.

By Ethel Linton:

Wilfred Du Bois Intermission  
David and Moss and Frye  
Darnell Nan Halperin  
Imhoff, Conn. Toney and  
and Corinne Norman  
Jack Osterman Seven Bricks  
Ford Sisters

Very well laid out bill. Plenty of variety.

By Henry C. Cooper:

Willie Hale Wright and  
and Bros. Dietrich  
Furman and Rooney-Bent  
Nash Review  
Jean Adair Miller and  
and Co. Mack  
Enos Frasers Color Gems  
Intermission

Fraser is an opening or closing act. Rest of bill seems properly laid out.

## NEW ACTS.

Smith and Masters, two men, singing and dancing. Masters was formerly of Masters and Kraft.

Flamingo and White, man and woman, two-act.

Henry and Moore, man and woman, comedy sketch.

Play Marble, songs and dances.

Dick Duffy (Duffy and Caldwell) and Hazel Mann (Ben and Hazel Mann), two-act.

Murray's Girls (2).

"Run and Earth," dancing, 4 girls, produced by Albertina Raach.

Three Hoya Sisters.

Raymond Bond and Co., comedy sketch.

Napier and Yvonne, dancing and contortion. From Australia.

Jack Duffy, who recently severed connections with his vaudeville partner, Felix Bernard, denies he is engaged for the "Broadway Brew-Hies" the coming LeMaire production. Duffy is reported as having come into considerable money lately.

Low Clayton (Clayton and White) single.

Jeannette Hackett and Harry Delmar "The Dance Shop," fourteen people.

Hibbit and Malle, new comedy talking act.

"The Beautiful Lady," three people, all female cast. The skit was written by E. H. Conway, of the Orpheum Press Department.

Felix Bernard (Bernard and Duffy) and George Kirby, two-act. The revue act Jack Lait has written for Whiting and Burt, with music by Gus Edwards, started rehearsing this week. It will carry 14 people. The turn, booked by Rose & Curtis, will open at Mr. Vernon, N. Y., Sept. 4 for its break in.

"Four People," with company of nine, produced by Sullivan & Buckley.

Manning Sisters, assisted by Marty Deab and Ruth Lee.

Sam Stone, formerly with the Jazland Naval Orchestra, and Dorothy Bard, late of Hitey Koo Company is a song and dance act written and staged by Ernest Evans.

Johnny Sherman and Rose Clay-

ton with special settings and songs. Dutch Tower and Alire Hansen, two-act.

Clarice Thring and Charles Potter, two-act.

Jeannette Hackett and Harry Delmar, revue with 13 people.

Joe Milton, recently with Lasky's "Red Heads," is planning to do a single.

Flo Lewis, with woman assistant

## IN AND OUT.

James C. Morton and family, out of 31st Street, Monday, through illness. Lane and Moran replaced.

Janet Adair did not play Proctor's, Mr. Vernon, N. Y., last half last week because of illness. Green and LaFell substituted.

Alice Manning on the Pan bill at San Francisco last week was forced to retire owing to trouble with her voice. Miss Manning, who lost control of her voice after the first show attempted to return Monday but was forced to lay off until Wednesday.

"Yank" (Dog), failed to open at Keith's Bushwick, Brooklyn, Monday. Frank Shields filled in the spot.

## MARRIAGES.

Peggy Wood and Harry Kolker are reported to have been married after the return of Miss Wood from abroad.

Melanie Verboven and Thomas Dowd, both members of the Capitol organization, are to be married in October. They met several years ago while at the Hippodrome.

Neida Harrigan, daughter of the late Edward Harrigan, to Walter Connolly at the Harrigan home at Schenck Lake, N. Y.

Gail Kane to Henry Idea Ottmann two weeks ago at Mr. Ottmann's country home near Barre, N. Y. Miss Kane is playing in "Come Seven." Mr. Ottmann is the son of William Ottmann who founded the packing house of Ottmann & Co.

Harry Kahne (vaudeville), to Margie Harding ("Kiss Me"), at Chicago, Aug. 14.

## OBITUARY.

JAMES O'NEIL.

James O'Neil died at the Lawrence Memorial Associated Hospital, New London, Conn., Aug. 16. He was 71 years of age and had been ill for more than two months at the hospital suffering from cancer of the stomach. With him at the time of his death were his wife and two sons, James, Jr. and Eugene. Mr. O'Neil had been in a state of coma for over a month prior to his passing. About two years ago he was struck by an automobile in New York city and the accident left him in a greatly weakened condition. When first taken ill Mr. O'Neil was removed to

IN LOVING MEMORY OF  
FLORIE M. JONES KELLY  
Who Passed Away in Brooklyn, N. Y.,  
on Aug. 13, 1930.  
JOHN KELLY  
London and Birmingham papers  
please copy

St. Vincent's Hospital and later removed to New London, where his home was located. He was born in Kilkenny, Ireland, Nov. 15, 1859, and was brought to America at the age of five. In his youth he was recognized as an actor of exceptional merit and made his first appearance on the stage in 1885 at the national theatre, Cincinnati. He became the leading man at McVicker's Chi-

IN LOVING MEMORY OF  
BLANCHE LESLIE  
Who passed away August 29th, 1930.  
WOTHER BROTHER

cago, in 1871. His greatest role was that of Edmund Dantes in "The Count of Monte Cristo," which he played over 5,000 times. He made his first appearance in the piece at Booth's theatre, New York, early in 1882, under the management of John Stetson. Charles P. Thorne played Edmund Dantes the opening night and died the next day, Mr. O'Neil stepping into the role from

Jimmy Hanson, of San Francisco, wishes to express his profound sympathy to Mr. and Mrs. John Kelly in the loss of their son JOHN.

then on. His wife was Ellen Quinlan, of Chicago. They celebrated their Golden Wedding in Philadelphia in 1918, at the time Mr. O'Neil was appearing in "The Wanderer," his last stage appearance.

Mrs. Florie Jones Kelly, wife of John Kelly, died at her home in Brooklyn, Aug. 13, aged 64, after a long illness. Mrs. Kelly was companion on Yvonne Filley for over 20 years. She was a member of the Yvonne Filley vaudeville company that toured the country in 1928 under the management of Weber & Fields.

MRS. CHARLES M. SMITH.

Mrs. Charles M. Smith, professionally known as Nellie Alquist (Weiss and Alquist), died Aug. 11, at her home in Brooklyn, 1366-74th street. She is survived by her husband, professionally known as Chas. M. West.

MRS. JOHN KELLY.

Mrs. Florence M. Jones Kelly, died Aug. 13, at her home, 1590 Lincoln Place, Brooklyn after an illness of several months. She was well known in the profession, both here and abroad. Her husband survives her.

GEORGE DAYTON.

Vancouver, B. C. George Dayton, principal clown with the John Robinson Circus, died at the General Hospital, Aug. 9, from an attack of pleurisy. Mr. Dayton was born in Stanton, Pa., 66 years ago. The circus was billing a two-day engagement in this city at the time of his death.

HYMER COMING BACK.

John R. Hymer is returning to vaudeville with "Come On Red." He has not appeared in an act since co-authoring with Sam Shipman on "East is West."

It is estimated that the Hymerians will divide over \$200,000 royalty on that piece before it is played out, without figuring in the picture rights, now said to be worth \$200,000. They are in on half of the picture proceeds.

Gordon & Lewis are booking Hymer to vaudeville. He has written a new play which has been accepted for production.

## ARTISTS' FORUM

Letters to the Forum should not exceed 150 words. They must be signed by the writer and not duplicated for any other paper.

Chicago, Aug. 6.

Editor Variety:

Variety said regarding my act while playing at the Majestic I was a local small timer.

I am not a local girl. I am from San Francisco, and I have played the Orpheum Circuit twice and nearly all of the Keith and Proctor houses in the east.

I wish to set myself right not only with you but with the public.

Frances Dougherty.

Editor Variety:

Aug. 2, 1930.

In Variety of July 23d read a review of Joan Adair's act, in which it states that there is a comedy touch, where the proprietor wishes to return a fifty dollar tip, wherein the old man remarks "Ape it, it's counterfeit." We have been using this expression for several years, though in a different situation.

My partner returns a fifty cent piece, accepts a five dollar bill, and remarks that he is going to the party, and invites me to go. I answer "I'm not going any where, I've got my fifty cents." He says, "I don't care, I've got your five dollars." Then the line, "Well keep it, it's no good, it's counterfeit."

This is not a complaint, simply a reminder, as we do not care to be criticized, or accused, on our return East, of "lifting" a line from Miss Adair's act, as our present

act is three years old, while Miss Adair's is evidently new.

Mildred Woods, (Allman and Woods, Loew's Palace, Minneapolis.)

Chicago, July 29.

Editor Variety:

The McConnell Sisters have not appeared as a team for several years. Therefore they cannot be playing on the Proctor Circuit, as listed in the vaudeville routes.

Kathryn McConnell is doing an act with her husband, Ed. West, Toots McConnell (Mrs. Ford Hanford, of Myers and Hanford, for the present has retired from the stage. Kathryn McConnell, 1719 West Madison Street.

Clifton, N. J., Aug. 12.

Editor Variety:

In a recent publication of Variety there was a write-up of a burglar act, entitled "Hands Up." Some few seasons ago I discovered a burglar act under the same title, played by the late J. Knox Gavin and Jennie Platt, at Tony Pastor's theatre.

In all sincerity I do not believe that the Lees realize that the above mentioned title is someone else's property. My act is not "shop worn," nor has it reached the bargain counter, and as I hold the copyright to an act by that name title, I say to the Lees in all kindness, "Hands up!"

Very truly,  
Jennie Platt.  
(late of Gavin and Platt).

## NEWS OF THE MUSIC MEN

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association started on a 30-day tour of the country Aug. 7. Mr. Mills will give special attention to the Pacific Coast. His trip will embrace an investigation of retail as well as wholesale jobbing methods of distributing sheet music.

Just to show how popular songs travel in recurrent cycles, any one who keeps a close watch on the sheet publishing game will notice a "band" trend back toward the Hawaiian thing. During the coming winter the Hawaiian number will be heard as often as ever before. The explanation is logical. The public is tired of jazz and the "band" though that, too, will sweep over the public's favor and will replace the existing sympathy for Hawaiian strains. An Hawaiian song is not an Oriental number, as is so general a conception. The latter has almost been played out, although there is always room for one more good one, as has been proven time and again. Just according to advice from the West Coast has shivered its last note there and will probably pass away here, too, in due course of time. No doubt in some future time it will once more become favored with renewed vigor as is usually the case. The Hawaiian number, however, will prove a revelation in how the public does not know its own mind. Three or four years ago people literally tore their hair in despair over the Waikiki music.

Law Porter, a local songwriter, left last week for Canada, where he is to write and put on two music hall revues for George Wolfson, an Australian entrepreneur. One is titled "American Pop." At the end of a two weeks' stay there Porter leaves for England to be attached to a London publishing house.

Jack Darrall, a new music publisher, has opened professional offices on West 46th street.

The Pace & Handy Music Co. last taken over the former Gilbert & Friedland, Inc. offices at 332 West 46th street. These publishers, who have heretofore specialized in "blue" publications, are increasing the scope of their catalog and will embrace every type of popular song. W. C. Handy is in active charge.

Law Foster is promoting a publicity campaign on "Moving Picture Hall" in conjunction with the Thomas H. Ince production, "A Trip Through the World's Greatest Motion Picture Studios." Hunt Stromberg, the Ince director of publicity, originated the idea for the film, which will be three reels in length. A newspaper syndicate has also been allied into this exploitation start.

Elly Bernard and Abe Frankfort have sold "Mama's Tune," a ballad to Remick.

Ernest Lambert left the professional staff of Joe W. Stern & Co. last week to ally himself with H. D. Nye & Co.

Shapiro, Bernstein & Co. have taken over all rights to "Bunny Southern Stables," "Dance-O-Mania" and "Mummy," three numbers by L. Wolfe Gilbert, originally published

by the defunct Gilbert & Friedland, Inc. At the time of the auction sale, following the G. & F. petition of involuntary bankruptcy, a man unknown to the music trades by the name of William Worcester, had for and purchased the three songs for \$2,000. It was generally believed he was acting for some other music publisher who chose to remain incognito during the bidding, but when Mr. Worcester offered to sell the numbers to anybody interested at a \$1,000 profit to himself this theory was disproved. Much is reported from "Dance-O-Mania," which is an excellent orchestra number, and "Mummy" has it Louis Bernstein will clean up his original investment on this number alone which should prove great stuff for the mechanician. All three numbers are free from royalty as far as Mr. Gilbert is concerned, he having assigned his share for the benefit of the creditors.

Pete Wendling (Waterson, B. & S.) returned to New York this week, rapidly recovering from an appendicitis operation performed on the coast.

Amey Ashmore Clark, last with the Broadway Music Corporation, is now associated with the C. C. Church Music Co. in the capacity of manager of the mechanical department.

Benjamin Falber, of the Remick forces, is named defendant in divorce proceedings instituted by Hazel Falber, non-professional. Julius Kandler is acting for the plaintiff.

Maurice Ritter, who assumed charge of Irving Berlin's Chicago office upon its initial opening recently and later was connected with the New York branch, left for the Windy City last week, where he will again resume charge as manager.

Alex. Sullivan and Ray Miller have placed their new song, "Can You Tell?" with Vincent Lopez' band at the Ross-Fenton Farm.

Sammy Smith, professional manager of the J. W. Stern Company, resigned last week and immediately joined the staff of the Broadway Melody concern. Smith at one time was the leading baseball pitcher of the International League and also earned quite a reputation with the Cincinnati Red Legs. He now works on the mound for the N. Y. A. nine.

The L. Wolfe Gilbert Music Corporation, recently organized, with L. Wolfe Gilbert as president, has leased the fourth and fifth floors of 151 West 47th street.

Jack Smith, pianist, has joined the Remick professional staff.

Bob Schaefer, Sam Cashner and Phil Adelman will embark on a publishing venture for themselves shortly.

Harry Walker's Original Jazz Band has been booked to tour with Pearl Regay.



## CHICAGO'S PRESENT BOOKERS UP AGAINST NEW YORK CITY

**Routes Held Back Until East Books Acts—Remarkably Little Activity—Confusion and Delays. Much Jumping as a Result.**

Chicago, Aug. 19.

With the booking season in full swing as the full list of mid-western houses are reopening, there is remarkably little activity on the Western Vaudeville Managers' Association floor. This is due to a combination of circumstances, mainly because few available acts are now in this territory and because it is difficult to route them with speed and certainty when they do prove acceptable and the fault is not with the executives of the association here.

Since the inception of the system whereby bills for W. V. M. A. and Orpheum, Jr., houses are booked partly here and partly in New York, there has been considerable delay and procrastination on this end because New York seems to take the lead and the local bookers "sit in" what is left open on the booking sheets after they arrive from the Palace Theatre Building.

Since the rulings against setting back dates, cancellation and "pen-cilling in," this has caused persistent confusion and incessant delays. The resultant indecision affects all the agents here as well as the acts. With August almost gone, not an agency in Chicago working with the associated circuits has a dozen acts fully routed. They have plenty of salable acts signed, and the bookers have verbally given their O. K. on them and the salaries asked, but the actual issuance of contracts into the future is being withheld in almost every instance.

This has led to numerous acts "jumping" to the independents who can procure immediate action and routes at equal money. Other acts have wired Eastern agents and had routes on the W. V. M. A. out of New York before the Chicago 10 per-centers could land them out of Chicago.

## SOUTH AFRICA.

By K. HANSON.

### CAPE TOWN.

**CAPE TOWN, June 24.**  
**OPERA HOUSE.**—Sole house. Leonard Haydn, direction. African Theatre. Allen Isaacs and Co. staging Irish plays, including "Tom Moore," "Barry of Ballymore," "The Beggar and the Lady," "The Parish Priest," "Molly Bawn." Business good.

**TIVOLI.**—Manager, J. R. Goldstone. Week commencing June 14: Sparkling Merceles, a couple of clever dancers; Bessie Slaughter, a talented contralto; Maxwell Crew, a dancing comedian. Carew is undoubtedly a coming man. Betty Bruce, a clever low comedienne; Donald McDonald, Scotch comedian. Week June 18: Totten Hall and Co., assisted by Donna Hayden in "Fanciful Whims"; Jack Allen, ventriloquist; Margaret Jewell, fine soprano; Donald McDonald, Scotch comedian; Betty Bruce, character comedienne. Week June 25: Return visit of Beth Tate, the California girl. Rumors are about that this artist shortly weds a South African man. The Three Morrells, Dutch gymnasts; Monty Briggs, comedian.

**RAILWAY INSTITUTE.**—Commencing June 26, the Steele-Payne Billings and Entertainers will give a short season before disbanding. A clever show and very popular.

After five years of successful management of the Tivoli, Moss Alexander has been transferred to the Orpheum, Johannesburg. J. R. Goldstone, his successor, has rapidly made himself popular, and he knows his business. Manager Goldstone was the previous manager of the Johannesburg Orpheum.

### JOHANNESBURG.

**EMPIRE PALACE.**—Manager, G. Fletcher. Popular variety house, doing good business. Week June 21: Newman and Wynne in a vocal comedy act; "The Trainee's Daughter"; Holloway and Austin, novelty act; Terry Wilson, vocalist; Keystone Troupe of Cyclists; Douglas Vine, Alan Russell and Pat Rene, facious trio; Blanche Peel, entertainer; Gert and Daisy Haden, singers and dancers; Ted Charter, comedian.

**ORPHEUM.**—Manager, Moss Alexander. Week June 10: Beth Tate, the California girl; Edgley and Duce, comedians and dancers. June 14-16: "Live Sparks." A four-part Brandon film featuring Warren Kerrigan. 17-19: "Greater Than Fame," starring Elaine Hammerstein. Week June 21: Moss Mary Leonard and Simon, Lilliputian act. Thomas Tunno, South African soprano; 21-23, "His Wife's Money," featuring Eugene O'Brien. 24-26 "The House of Gold," five-part Metro film, starring Henry Webber.

**NEW THEATRE.**—This very fine picture house is always doing big business.

**JAPANESE THEATRE.**—A popular picture show. June 14-15: "The Woman on the Index," five-part Goldwyn drama, featuring Pauline Frederick; 16-17, "The Heart of Nora Flynn," five-part Paramount drama, starring Marie Dora; 18-19, "Angel, Requiem," six-part Gam-met, featuring Aurelia Sydney; 21-

22, "Home," six-part Jewell drama, starring Mildred Barrial; 23-24, "Bill Apperson's Day," six-part First National, starring Jack Pickford; 25-26, "A Glorious Adventure," five-part Goldwyn, featuring Mae Marsh.

**PALLADIUM.**—This theatre has been known as a white elephant, but shows signs of coming out of the mire. Commencing week June 12, the Brandon-Cramer Dramatic Co. in the American drama, "The Luck of Hearing Camp"; week June 19, the American military drama, "The Coward." Miss Kathleen Arnold, A. Brandon-Cramer, Leslie Neilson, Clare and Co. Business reported good.

**HIS MAJESTY.**—Business to nearly capacity. Week June 14, the New Comedy Co. in "Business Before Pleasure."

**STANDARD.**—Week June 14, "The Palace of 1929" in its fourth week. Business excellent. Produced by the clever comedian, Dan Thomas. Week commencing June 21, "Business Before Pleasure," transferred from His Majesty's.

**HIS MAJESTY'S, Pretoria.**—"Broken Blossoms." Artists, Holloway and Austin, Newman and Wynne, Terry Wilson.

**VAUDETTE, Krugerdersburg.**—June 17-19, "Daddy Long Legs."

**RINKO, Maritzburg (Natal).**—Will Tyler, The Mayfairs.

**CRITERION, Durban (Natal).**—Lator, Helen Alston.

**THEATRE ROYAL, Durban.**—Harry Lauder and Co.

**GRAND, Bloemfontein.**—New Musical Comedy Co. in "Katinka," "Going Up" and "Our Miss Gibbs."

**TOWN HALL, Mafeking.**—June 14-15, Cadeaux and Palermo.

**APULLO, Germiston, Transvaal.**—Will Tyler, Maxwell Carey.

**HIS MAJESTY'S, Pretoria.**—"Daddy Long Legs."

**OPERA HOUSE, Pretoria.**—Musical Comedy Co. in "Katinka" and "Our Miss Gibbs."

**CUTHERTON, Becont.**—Edgley and Duce, Emmelyn Walter.

**RINKO, Maritzburg.**—Lator, Helen Alston, The Mayfairs, Wardini.

**CUTHERTON, Durban.**—"The Folies of 1929."

### STAGE HANDS WANT MORE.

Syracuse, Aug. 18.

The Syracuse Theatrical Managers' Association and the committee of the local of the International Alliance of Stage Employees have been in conference during the last week over a new wage scale that the union is asking. The new scale demands an increase of \$10 in the weekly wage of the regular crew and boosts the rate of extras 75 cents. No decision has been reached with another meeting in progress today.

At the last meeting the managers informed the union that the demands were unjust as it bound the managers to grant a further increase in the event that there was a further increase in the cost of living during the coming year.

## PLAYING WHIMIN MINER FLIVVERS

Cuthbert Tips Gang to Wait for Blow Off.

Akron, Aug. 18.

Dear Chick:  
Cuthbert and the miner are playing the chill for each other and haven't spoken since Sunday when we played an exhibition game with "The Blossom Girls." I trotted the miner out to pitch for us and he started like a whirlwind. You know these dames have a pretty fair ballclub for a flock of women and they occasionally win, so I told the gang to get some runs before they started trying to date up the molla.

We made five runs in our first inning and then ceased up to make it look like a contest. The miner was struttin' around like a peacock and started vampin' a sweet lookin' broad who was playin' center field. Everytime Cuthbert and the opposin' center fielder passed each other, they had a lot to talk about and I figured that Cuthie was tryin' to fix it for the coal heaver.

Whenever this broad came up to hit, the banjo widdler would lay one right in the groove, and she would pole it a mile. She was far and away the best hitter on their club and took a cut at the ball like a man. Then the miner would flash that steppin' grin at her and she would smile coyly back. About the fifth inning the miner told me he had copped out the center fielder and was all dated to take her out that night. I figured she was in for a wild time for you know that bird hasn't any more pockets than a billiard table.

The miner kept swellin' up over makin' the skirt until I thought he would bust but Cuthbert coaxed up to me on the bench about the seventh inning and said, "Wait for the blow off." I couldn't figure out what was comin' but I knew it would be good, so I sat still and never cracked.

In the ninth inning I saw Cuthbert and Phaslon, our catcher, havin' a heart to heart talk. Phaslon nodded his head a couple of times and was laughin' so hard he could hardly get into his shin guards. Sure enough the climax broke in this inning and it was a darp. The dame center fielder came up to hit and the miner grinned all over his big ugly pan.

He walked in from the pitcher's box and cracked "It won't take you long to dress will it baby?" The girl said, "Not very, with you waitin'," and I thought the miner would swoon from happiness. Just then Phaslon said to the miner, "Get in the box and pitch, you big bum; I'll take care of your sweet-heart," and reaching out he jerks a wig off the center fielder's head. It seems he's a female impersonator and they had another phoney playin' short stop also. The coal manager almost keeled over backward and the wolves in the grand stand thinkin' the whole works was the needles started to swarm onto the field jerkin' at the girls' heads to get off more wigs. The only other one they found was the short stop and they run both of the cheaters out of the park and nearly tore them apart.

Cuthbert knew this bird and had played on the bill with him some place. He told the guy to kid the miner as he figured it would take some of the inflation out of his conk. You know ever since he's been hanging out with Cuthie, he thinks he's sure death to the opposite sex and has been tryin' to make every broad who looked in his direction.

It certainly took some of the edge off him and he's been meek as a lamb since but he sure is sore on Cuthbert. I was afraid they would hook up after the crowd cleared off the field and we were back in the club house but I kept them split out and maybe we can square it before my next letter. I don't know whether Cuthie knows his right hand from his left but if he can handle himself anywhere near like he can play ball, he could take the miner in about four minutes without gettin' a decent swing up.

The girls out of town the next mornin' and were glad to escape with their minceless outfits. Cuthbert said he was very after-ward that he pulled it for he was thinkin' of getting the center fielder to stay over and the two of them could have opened up a beauty parlor. Can you beat that? I suppose before the season is over I will have a ball club of bona haired

## TRAVELING SMALL TIME ROAD SHOWS ASSURED 15 WEEKS

**First Plimmer & Goldberg Organization Starts in Newburgh, N. Y., Labor Day—Present Route Covers Only New York and Pennsylvania.**

## RINGLING AND "TEX" IN GARDEN VENTURE

**Two Corporations Formed With Same Boards.**

A mixed interest in the Madison Square Garden fight club and circus venture with "Tex" Richard and the Ringlings involved, is disclosed by the report of the incorporation of two separate concerns in New York for an aggregate capital of nearly \$1,000,000.

One is the Madison Square Garden Corporation with \$500,000 capital, of which the directors are G. L. Richard, J. M. Kelley and J. Ringling. The other is the Madison Square Fight Club, capital \$400,000, director R. Pucha, J. M. Kelley and G. L. Richard.

It is declared that half a dozen associates of John Ringling have been declared in on the enterprise. The Ringling charter is for the holding of shows and carnivals, while that headed by Richard covers only sporting events.

### N. O. MANAGERS ORGANIZE.

New Orleans, Aug. 18.

To combat unionism the managers of this city have formed the United Theatrical Protective League. Ben Piazza, manager of the Orpheum, was elected president. The organization at once took up the demands of the local managers' union.

And agreed the demands for the coming season were exorbitant. The film operators and stage hands have not as yet presented their expected wage scale, nor have the billposters.

The personnel of the United Theatrical Protective League consists of Ben Piazza, Orpheum, president; Maurice Barr, Strand, vice-president; Clarence Brunnett, Lyric, treasurer; Walter Kattman, Lee's Crescent, secretary; T. C. Campbell, Tulane, Arthur R. Leopold, Pantages, and E. M. Clarke, Manager Amusement Company, directors. The officers automatically become directors.

### DENVER MUSICIANS WAIT.

Return to Theatres Pending Adjustment.

Denver, Aug. 18.

The musicians here have returned to the theatres pending arbitration of their demands upon the arrival in Denver of International Organizer Webber, who will confer with the managers upon the issues involved.

In the meantime the theatres are paying into the musicians' association half of the difference between the present scale and the amount demanded. Upon the negotiation of an agreement an adjustment will be made on the funds deposited with the union.

### WITMARK'S LONDON TRIP.

With the return last week of Jay Witmark from London it was announced that before leaving the other side Mr. Witmark, representing his firm (Witmark & Sons) had arranged for the English production of the American-staged piece, "Rainbow Girl" and "Take It From Me."

Mr. Witmark's business mission abroad in the main was to found the Witmark Black and White Series over there. He also watched the impression made by the Witmark-Kernan Ball ballad, "Let the Rest of the World Go By," and feels assured the Ball hit will be as big over there as it is over here.

Incidentally that 40-10 ball song is the Y. M. C. A. and stand their evenings entertainers and kitchen waiters for their rough brothers back home.

Yours till tomorrow,

Walter Plimmer and Jack Goldberg have definitely lined up a circuit of one, two and three-night stands aggregating 15 weeks, and beginning Labor Day will start a small-time, six-act traveling company at Newburgh, N. Y., to go around the "wheel" intact, playing percentage on a basis of 60-40.

This development is the outcome of a most canvass of managers all over the east and Canada. The group actually contracted covers only New York and Pennsylvania, but responses from other sections makes it appear fairly certain that the scheme is capable of later expansion to major proportions. Goldberg figures on 25 weeks by October. The Allen chain in Canada has expressed interest in the idea of a continuous supply of rotating road shows, and Goldberg & Plimmer exhibit a letter from the Stanger people of New Orleans with 20 theatres in the south offering to try out the proposition.

The promoters, however, have disregarded the south, except that they intend to try out a route below the Mason and Dixon line after the first New York-Pennsylvania time has been played. The shows will end their first tour in eastern Pennsylvania some time about the middle of January, and may then begin on a new alignment through the south.

The houses already signed agree to accept the service for carrying lengths of time from one to three nights for a period of nine months, with a cancellation clause calling for four weeks' notice. Out of a mail canvass Goldberg received replies from 100 managers. For the present the experiment will be confined to the two states mentioned.

Each show will have its own manager, who will act as advance man for the organization to follow, and each theatre will play the shows for the same nights of each week, announcement being made from the stage at each performance (three a day) of the next week's attraction.

All salaries will be made net, the bookers paying all railroad and baggage charges. This will not be a very considerable item, for the stands are well bunched and many of them are within trolley distance. It also is proposed to use many of the houses already booked through the Plimmer agency where they can be made to fit. In such cases the arrangement will involve a booking commission instead of the percentage deal at the option of the local manager.

Another angle of the enterprise is that Plimmer & Goldberg will try to assemble as many shows as possible around a standard act which will head the show and select its own supporting bill, gambling with the agency and theatre. Booking commissions also will be the promoters' bit in this transaction.

This is the first time a small-time traveling show has been tried on so extensive a scale. Jack Goldthorn entered the Plimmer office as partner of Walter Plimmer to work out the idea. The first move was the mailing of a general circular letter to all the independent small-time managers in the east, south and Canada.

This was only three weeks ago, but the interest of the small-time independent managers was prompt and lively. Out of the mass of correspondence, in which interest in the project was expressed, the promoters have chosen to confine their experiment to the two states, leaving the expansion of the scheme to develop as events and experience dictate. A total of 64 managers in that territory by the count last Monday had signified their agreement to the plan and had instructed the promoters to forward contracts.

### TOO HOT.

San Francisco bureau telegraphed to and from New York opened Saturday for a preliminary week before the regular season start. The Saturday night audiences are said to have outlasted those of the first dates last season, but with the warm weather of the present week, attendance sagged.



# "LETTY" BREAKS 'FRISCO RECORD

## Does \$25,830 on the Week at Oakland.

San Francisco, Aug. 18. Charlotte Greenwood in "Linger Longer Letty" broke all records for attendance and takings at Ye Liberty, Oakland, for a week's engagement setting the high mark at \$25,830. Miss Greenwood was the opening show at Ye Liberty which had been dark for five weeks. A singular feature of the phenomenal business was that the newspaper advertising in advance was at a minimum and little money was spent on bill boards. Ye Liberty seats 1,500 and after the opening standing room was sold at each performance. The biggest receipts were Saturday night when the gross was \$3,570. The business done by Miss Greenwood exceeds that of David Warfield, Mrs. Fiske, Guy Bates Post and Harry Lauder as individuals and ahead of "Maytime," the "Passing Show" and numerous other like attractions.

### ORPHEUM, FRISCO.

San Francisco, Aug. 18. Despite that Slinger's Midgits provided a 45-minute entertainment the bill at the Orpheum contained the regular number of acts and the show consequently is a long one. Slinger's Midgits are headlining, and with a heavy campaign of billing are proving a knockout as business pullers. They are attracting capacity houses at night and doing a turnover at the matinee. It has played here before in the small-time Pantages house. The big act is a combination of circus and revue, with elephants, ponies and the clever midgits. There are many musical scenes, and the company practically offers a whole vaudeville show in itself. The three-quarters of an hour that they held the stage were thoroughly enjoyable. The show throughout was well balanced. Raymond Wylie and Co. in "The Futuristic Jailbird" offered an original novelty combining talk and songs. The talk, while familiar, managed to score. An excellent blackface comedian is the "and company." Wylie's excellent falsetto in double-voice singing scored the biggest of the act. Roy La Pearl and Co. with La Pearl billed as "the world's greatest serialist," prove to be an audience act, with a couple of wags working in a box with La Pearl on the stage. The act got big laughs in the closing portion, holding the audience in and winning applause. Nancy Lillian Gonne and Bert Albert, offering "On Their Way to School," was a hit in the fourth spot through Miss Gonne's "nut" stuff. The Misses Shaw and Campbell passed fairly well with a song and piano routine, each taking a turn at the music box and alternating in the warbling. Wills and Harold Browne opened the show, landing nicely with their rag pictures. Georgia Campbell in "Gone Are the Days" and Donkey and Storey, both holdover acts from the preceding week, repeated fairly well. Joseph.

### PANTAGES, FRISCO.

San Francisco, Aug. 18. An all-around good show here this week, with Gaultier's Toy Shop holding down the closing spot admirably. John J. McArthur and Laurence A. Latham (moderators). OFFER America's Finest Light Opera Company 1930 THE NEW 1930 "BOSTONIANS" Jefferson De Angelis and Company of 25 Musical Direction Max Branda New Touring United States and Canada

## INFZ RAGAN

### With ALCAZAR PLAYERS

Alcazar Theatre, San Francisco INDEFINITE

### "MY CELLAR"

A Bit of Bohemia in the Heart of SAN FRANCISCO

### At THE GRIDDLE

Warfare, Hot Cakes, Ham and Eggs, Etc. "Dinner Coffee"

40 EDDY STREET, Above Powell ROBERT MEYERFELD Accommodator

The ponies and dogs present a pretty picture in poses in the Toy Shop setting, and the house canine comedian assists the trainer in getting a lot of laughs. "Somewhere in France" proved to be a male quartet working in a trench setting. They have good voices, but are ineffective in getting comedy over. A recitation by one of the members also failed to land. Fred Weber and Co. is an especially clever ventriloquist offering. Weber's work being particularly good in taking the dummy from the valise. The Mizuma Japs proved an acceptable opening act. There is a novelty offered in an attractive setting. Louis Gilbert received appreciation for operatic selections and ballads sung well. Pearson, Newport and Pearson are a couple of exceptionally clever acrobatic dancers, with a girl at the piano. Their stepping is along original lines, and the offering scored a hit. Joseph.

### LOEW'S HIPPODROME.

San Francisco, Aug. 18. An entertaining bill which ran smoothly was presented here. The Perrins, a mixed team presenting an acrobatic routine, in which the girl does all the heavy work and other-wise dominates, opened nicely. Cotton Allen and Mae Moore proved the class of the show with a song and dance offering. Both make good appearance and show flashes of big-time ability. Jackson and Russell offering "The Jail Bird," a comedy sketch. It is an old idea, but it held the audience interested and proved entertaining. Cooper and Lane, a colored team, doing a burlesque and a porter, with talk, songs and dances, scored heavily. Hans Hanke won the artistic hit for his efforts at the piano, including the playing of the sextette from Lucia with the left hand. "A Japanese Romance" closed the bill, but proved rather weak. There are pretty costumes and settings, but otherwise it is an ancient opera, and the principals are not all that they should be. Joseph.

### LOEW'S CASINO.

San Francisco, Aug. 14. After an absence of seven weeks Will King and his company returned to the Casino for a third season of stock musical comedy, which will again be the chief attraction in conjunction with the Loew vaudeville bills. A line extending more than a city block was formed before 10 A. M. Sunday awaiting the opening of the box office, which opens at noon on that day. The house was capacity for the four shows Sunday. Many were turned away at the evening performances. The tremendous reception accorded King and his associates testified to a popularity that for continuous drawing qualities has never been equalled in local theatricale. All of the former members of the organization, which was held intact during the vacation, were in the line-up, which includes Lew Dunbar, Reece Gardner, Will Hayes, Jack Wise, Harry Davis, Clair Barr, Vera Randelala, Honora Hamilton, Alice Morris, Charlotte Tomblin and Will King. New faces are Dorothy Neville (late of Terban-Tavern) and the Golden Gate Four, a male quartet. All of the former chorus "vamps" with a few new ones added, numbering 25 in all were present. "Here and There" was the title of the King offering for the reopening. It is in three scenes. The first is a sort of a prolog showing a set representing the gates of Heaven, with St. Peter opening the gates to admit the various callers, who are assured of entrance to Heaven because as they explain they were members of the King company. Will King and Lew Dunbar appear last, the former carrying a suitcase marked scripts starts reading his latest show to St. Peter, whereupon the curtain descends. Numbers and specialties follow in due and an elaborate and bright colored setting of a cabaret. The final scene is the same as the first and shows King concluding the reading of the script, which dealt with all the numbers and comedy business that had been offered. The setting of the gates to Heaven scene with its rolling clouds giving glimpses of the man in the moon and a lady in the sun engaged in dialog was very effective. Clara Theodoros Trio started the vaudeville with feats on the rings and trapeze held by the stout woman while suspended on her knees from an upper bar. The ease with which the woman supports her male partners and some good strength stunts drew solid applause. Bobby Van Horn scored a fine hit with comedy numbers and ballads with recitation patter interpolated, put over in capable style. He also got good laughs with talk and stories. William O'Clare and girls offered a pleasing routine of Irish songs. O'Clare plays a miniature organ and displayed a good voice in several numbers sung. His yodelling drew the biggest applause. The girls assist in a small way and otherwise lend atmosphere to the setting employed of an Irish village. Charles Rice and Ruth Francis registered strongly with a connected routine of talk, songs and dances. Joseph.

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### STRAND'S NEW MANAGER.

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# CALIFORNIA'S SUNDAY LAW

## State Measure is Expected to Pass in the Fall.

San Francisco, Aug. 18. A Sunday closing law which would affect all theatres and places of amusement, as well as other business is expected to be introduced at the next session of the California Legislature. A proposed city ordinance endorsed by the San Francisco Labor Council provides for Sunday closing of stores and workshops, and exempts places of amusement. The recently formed Managers' Association is preparing a campaign to defeat the expected measure.

### STANTON'S ADJUSTMENT.

San Francisco, Aug. 18. Val and Ernie Stanton opened with G. M. Anderson's "Frivolities" Sunday at Sacramento after having received a wire from Max Hart that the Vaudeville Managers' Protective Association would procure an injunction to prevent their opening and compel them to play their vaudeville contracts. According to an agreement reached by both parties the Stantons will play five weeks with "Frivolities" after which they will fulfill their vaudeville bookings, and then return to Anderson's management, with whom they have contracted with for two years.

### "FRIVOLITIES" CUT DOWN.

San Francisco, Aug. 18. "Frivolities" after a six weeks' stay in this city, has started on a two months' tour in the "sticka." The show has been cut down to an abbreviated version, eliminating the higher skilled people and several girls dropped from the chorus. Retiring from the company were Henry Lewis, who leaves for New York this week; Davis and Darnell journeyed east last week, and Nip and O'Brien, who will open at the Orpheum in Los Angeles next week.

### "HUMMING BIRD" OPENS.

San Francisco, Aug. 18. "The Humming Bird," Maude Fulton's play, opened a two weeks' engagement at the Columbia this week. Besides Miss Fulton, who is appearing in the leading role, the cast includes Henry B. Walthall, Harlan Tucker, Grace Travers, Les Freeman, Ernest Anderson, Joyce Fair, Arthur Stewart, Florence Oberle, Fairley Noon, Mildred Cates and Frank Whitman. The play is being presented under the Oliver Morosco banner and is announced to jump direct to New York for a season on Broadway.

### DIERO'S ROAD SHOW.

San Francisco, Aug. 18. The San Francisco Accordion Club, which has a membership of over 1,100, presented Diero with a platinum watch at a gathering held last week in his honor. Diero, who left to spend several weeks at Detroit, Oregon, announced that upon his return to San Francisco he would organize a road show with himself as the feature to play Coast territory.

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### STOLE CUFFS FROM COP.

San Francisco, Aug. 18. Captain of Detective Cliff Fields got his handcuffs back last week. He lost them two weeks ago when a man introduced himself as "Houdini, the handcuff king," borrowed them for a demonstration. When Fields' back was turned the man left, taking with him the cuffs. The handcuffs were returned by the superintendent of Stockton State Hospital with the information they were brought in by a man who introduced himself as Houdini and who has been assigned to Ward C.

### ANOTHER MUSICAL CO.

San Francisco, Aug. 18. Lew White, comedian, late of the Levy Orpheum musical comedy company, and Jack McCrellan, who has produced girl revues in the Hippodrome dance hall in Seattle during the past year, have organized a musical comedy company and will play a rotation stock engagement in the northwest in Aberdeen, Hoquim and Anacosta.

### K. & F. STOCK AT PORTLAND.

San Francisco, Aug. 18. Keating & Flood will open their musical comedy company at the Baker, Portland, Ore., at the termination of the company's annual vacation of six weeks. The Lyric there, the former home of K. & F. shows, has been torn down.

### NEWMAN BUYS A THEATRE.

San Francisco, Aug. 18. Charles Newman, who for many years conducted the College Inn buffet, has assumed the lease of the Sun theatre, a picture house on upper Market street. The Sun will now be known as Newman's College Inn Theatre.

### ILL AND INJURED.

The wife and baby of Harry Cooper were injured in an automobile accident Aug. 15. The Cooper family were in an automobile driven by Mrs. Cooper's brother and were crashed into by a Fifth avenue bus at 14th street and Broadway. They were rushed to the Knickerbocker Hospital. Both sustained cuts and abrasions of the head. Mr. Cooper's brother-in-law escaped with slight injuries. Sidney Landfield is at the Flower Hospital, New York, where he was operated upon for appendicitis. Mr. Landfield appears with Anna Chandler in vaudeville. Charles Nevins (Nevins and Gordon) was operated upon Aug. 12 at the Manhattan Hospital, New York, for throat trouble. He is recovering. The act was obliged to cancel the Orpheum Circuit at Denver due to Mr. Nevins' affliction. "Foodies" Hannedorf and his sister Elizabeth were injured Monday night during their riding specialty in "Good Times" at the Hippodrome. "Foodies" slipped from the back of the horses to the ring bank and received a laceration of his leg about six inches long. The sister sustained a wrenched back. Both are expected to return to the show to-night. Charles Davis of the Pat Casey Agency is at the Eye and Ear Hospital, New York, being treated for an eye affliction. Fred Brant of the same office is once more confined to his home through continued illness.

### ALLEGED EYE TROUBLE.

San Francisco, Aug. 18. Jennie Smith applied to the Industrial Accident Commission declaring that she had contracted eye trouble from handling money as cashier and ticket taker at a local picture house. The commission upon investigation denied Miss Smith any compensation because it could not be proved she contracted her trouble while at work. FOUR NEW LOEW-A.H.'S. San Francisco, Aug. 18. Four new Loew-Ackerman-Harris theatres are scheduled to open during September. The houses at Oakland, Stockton, Long Beach and Eureka are expected to be ready for occupancy by that time.



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### GET WRIT AGAINST CLOSING

Move to Prevent City Enforcing 1917 Act.

Chicago, Aug. 18.  
A writ of injunction in the circuit court has been filed by a group of theatre owners headed by Jones, Linsch & Schaefer, against the city to prevent enforcement of the 1917 amusement act. The act provides that certain places of amusement shall not be open after 1 o'clock in the morning. This was put through owing to the "flu" epidemic.

The theatre owners and the houses involved are Jones, Linsch & Schaefer Co.; Lyric; Moir Amusement Co.; Rose, Alvaraz, Harry V. Thompson, Pauline, John Keane and Emma Cohen, owners of loop picture houses.

The action in the ordinance is question is termed "unreasonable, unconstitutional, unjustly discriminating and oppressive."

### NEW AND OLD HENRIC'S.

Chicago's Night Restaurant to Be Replaced.

Chicago, Aug. 18.  
Henric's, famous as an eating house among professionals visiting Chicago, will be no more after 1931.

A Chinese syndicate of local merchants having obtained a lease on the property on which will be established an 18-story hotel and Chinese restaurant.

At one time this site was being negotiated for by the Shuberts. It is directly across from their Garrick.

William Cutline, the owner of Henric's has bought the property next door at A. H. Wond's new McCormack theatre on which he will erect a new Henric's.

Seacha Piatow unsuccessfully defended the action brought against him by Flora Barry for money loaned and back salary.

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### CHRISTY IN CHI BOOKS FROM SHERMAN

Sun Offices with Keith Deserted—New Plans.

Chicago, Aug. 18.  
On the arrival in Chicago of Wayne Christy, booking manager for Gus Sun circuit, a "suggestion" followed that all agents booking with the Western Keith and W. V. M. A. should refrain from submitting acts for the Sun circuit. Tom Powell, Chicago representative for Gus Sun, who has an office with the local Keith and which office has always served as booking headquarters for Christy on his semi-annual pilgrimages to Chicago, was deserted. Christy doing all his bookings from the Sherman Hotel. He sent word to all agents, independent and otherwise, Sun was ready to give pay-or-play contracts.

Sun began issuing pay-or-play contracts as early as May, to open in August and September. It is said the Sun office has signed many acts for the coming season. In the last two seasons Sun has paid acts their regular big-time salary.

It is reported Sun will open New York and Chicago offices to work in conjunction with each other. Sun's present system is for the Springfield office to give 12 weeks and J. W. Todd of the Buffalo office around eight weeks, each office booking at present independent of one another.

Toldeo Aug. 18.  
The Gus Sun managers met last week, their annual session to talk over the affairs of the circuit. Among the theatres represented was the new Rialto here, opening tomorrow, and booked by Sun. This is the house according to the story that caused the split in the booking relations between Sun and the Keith offices. The convention is known as the National Vaudeville Managers' Association. It was supposed at the meeting to extend the scope of the association. Another meeting is down for Oct. 13 at Columbus, O.

Officers elected were W. H. M. James (Columbus), president; Charles M. Olson (Indianapolis), vice-president; Ray Andrew (Muncie), secretary; Gus Sun (Springfield), treasurer; directors: Ed Hayman (Niagara Falls), R. G. Searber (Indianapolis), Edward J. Noble (Parkersburg), Matt Carrig (Cleveland), Mike Schenck (Detroit).

Springfield, Ill., Aug. 18.  
Gus Sun opened the Regent here Monday. It is new and has a picture policy.

### SUES G. V. FOLLIES.

The Bloom Says They Lost Him a Tenor.

The Bloom, owner of the "Mid-Nite Frolics," has filed suit through Attorney Adolph Marks against the owners of "The Greenwich Village Follies," alleging that they have employed Charles H. Gush, a tenor, who was formerly a principal of the "Mid-Nite Frolics."

Bloom is displeased with New York producers who take away his players before their contracts expire.

### RIALTO, CHICAGO

Chicago, Aug. 18.

The usual crowd waited for the opening of the Rialto Monday, with the enthusiastic fans crowding to enter the theatre. The show opened following a good picture with Swain's Cats and Hats, a very good opening act. The novelty of the act is the cats imitating the rats in their regular routine and it went over big. The two cats who put on a three-round boxing act almost stopped the show. Dorothy Rye, billed as a singing comedienne, sang her songs but failed to put over any comedy. Following Dorothy appeared the Dorothy Morris Trio, three pretty girls, in a very clever dancing routine. The costumes are 50 per cent of the act and the dancing is the balance. The girls do a very neat "chummy" dance and close with all three on their toes.

Hayes and Birch, in blackface, are full of pep and sure put on a real "hoed" act. The boys dance and they put over comedy besides songs.

Bertman May and Co. in a very clever skit, worked hard to put over something that the patrons in the rear row failed to get the drift of. The girl playing the part of the writer was hard to understand and as she held the plot in her hands it was impossible for any one to know what or why she was paying \$500 to an actor to beat up his wife.

Bert Stoddard, in his old man makeup—playing the victim, the "cello and the mandolin, did well—only he does too much "mugging."

The headliner of the bill was Edna May Foster, who is the daughter of Ed. Foster, who also appears in the act, as well as Mrs. Foster. Although not billed they put over a hit. Edna May has a sweet voice and dressed in a beautiful costume was well liked—but after Foster makes his appearance known in the orchestra pit as the drummer the act began to pick up—and the scream of the performance is Mamma Foster making her entrance down the aisle of the theatre, grabbing her husband by the ear, and "pinking" him from the theatre. The act was the hit of the performance.

The show closed with the Ben Tassamania Girls, who work hard to keep the patrons in—which they succeeded in doing.

### PALACE, CHICAGO.

Chicago, Aug. 18.

After dark for two weeks the Palace opened with the usual quota of loop bands and regulars. The house was well near capacity and the show went with a bang.

Much switching and several new acts to big time.  
Curran Sisters opened with a butterfly dance with sparkling tinny wings, then straggled, down to short military j-cloths with pinstripes and going into the fast teeth whirl that brought them back for four bows. Lily Green and Homer Dean did songs with an operatic burlesque that earned a couple of bows.

Howard Langford and Ina Frederick, enjoying a three-week run in Chicago, having just played the Majestic and State-Lake, breezed a home run over the Palace fence with a clever, sassy talk and dancing act placed in "three." Smith and Miller, formerly Smith and Kaufman and now to the big time, anyway around here, had tough sledding. Individually they are big time caliber but the routine seems to be wrong. Miller works very hard. He should not do a monologue but go right into his dance. They would have done much better with Green and Dean, No. 4.

The Cameron Sisters, Dorothy and Marjorie, after a long absence, they have many friends in Chicago ever since their long run in "Long Letty." The special salaried and the accompaniment of Edward Weber at the piano help to make this a classy dancing act—but when they sing! Mlle. Princival announced as her first appearance in America made her way into the Palace audiences' hearts and the Monday night crowd can hardly be called criteria of operatic acts. But they accepted her and her offering with open arms. Her selection of numbers included French, Italian and English chansons. Her clear soprano voice filled the house and her diction was perfect. She was the new act that did it.

William Guston and Co. in "The Junior Partner" stepped out with both feet and worked like a Trojan garnering easily the laughing bit of the bill. He received good support from his company. Hubbe and Nelson, another two-man act, went for the second hit. After Eddie Nelson sings he has his audience eating out of his hand. Hubbe amuses himself with credit as a straight man.

Bliss Leffingore and her posing dogs closed the show. Her French cack and wae received the most attention.

Henry Sefranski has started suit through his attorney, Henry J. & Frederick K. Goldsmith, against Anna Spencer, Inc., theatrical customer. In the complaint Mr. Sefranski alleges that there is \$1500 due him as a balance of commissions on business profited by him for the defendant.

### NO PASS ORDER BRINGS RESIGNATIONS

One Manager Billed for \$33 Bars Morris Gest.

Chicago, Aug. 18.

Resignations started with the Shubert managers on receipt of an order from New York that hereafter passes would be issued to no one. This included newspaper men, managers of theatres and producers allied with the Shubert office.

Saturday John Lyons, newly appointed manager of the Princess, resigned with no one as yet slated to replace him. Morris Gest was refused complimentary admission to the Garrick, as was J. J. Rosenthal, both being informed by J. J. Garvey the order stated everybody. There was some talk among the other theatre managers of refusing courtesies to the Shubert managers, but nothing has come of it.

The main complaint among the Shubert managers is that the Shuberts have sent one of their official detectives to count up each night's business and wire a report every night to New York.

Harry Radner, manager of the "Greenwich Village Follies," at Shubert's Studio, was reported to have received a bill for \$33, the amount of passes he issued on his show last week.

### CHICAGO NOTES

Chicago, Aug. 18.  
Ringling Brothers-Barnum-Bailey Circus which is playing here for ten days on the Lake Front, has set up a new low price circus admission. Twenty-five cents for adults and fifty for children, including war tax. A petition was sent to the Chief of Police against gambling around the circus tents.

Ed Wynn and his Carnival opened Monday to capacity business. It is announcing a two-year run in New York.

Irma & Clamago stepped out in the Chicago American Saturday, using 170 lines announcing the opening of the Haymarket.

Monday and Monday saw the opening of most of the Loop theatres, either with new shows or for the season. The Olympic, with Duke O'Hara; Colonial, with "Sweetheart Shop"; Hibernia, with Ed Wynn; Columbia, burlesque and Haymarket, with burlesque, Palace, vaudeville.

Robbers broke into the Academy theatre, back stage, entering William and Merriam's dressing room and relieving them of chains, boots and a couple of guns.

Mike Lovey and Sam Kramer, two local independent agents, have taken control of the Wintergarden Cafe, Minneapolis, interesting Minnesota money in the project. The cafe, which is situated directly across from the Grand theatre, has been remodelled. It will have a cabaret directed and produced by T. Dwight Poppe, composed of the following principals: Bert Lewis, Fred Leonard, Marie Burke, Margo Hatten, Betty Brown, Irving Gluck and a chorus of sixteen.

Jack Eddy, of Eddy and Howard, proved himself a fire hero by rescuing two little girls from a burning home next door to the St. Regis Hotel. Eddy was attracted by cries of help, and glancing out of his

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window he noticed flames shooting forth from across the way. He ran out of the hotel, sounding the alarm, found a ladder and proceeded to the rescue.

Max Richards, former secretary to Mort H. Singer, and now assistant to John J. Nash, business manager of the W. V. M. A., has been trying to get one over on his friends. His glancing over the lists of marriages licenses it came out he was married to Elsie Hirsch, non-professional, a well-known local society girl, Aug. 18.

George Lukes, for seven years with the Western U. R. O., has resigned to go into the haberdashery business in Los Angeles.

John J. Nash, business manager of the W. V. M. A., is back after three weeks' vacation.

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# BURLESQUE REVIEWS

## ALL JAZZ REVUE.

Chicago, Aug. 18.  
This Irene & Clarence show which set up such an enviable reputation last year will set a mark for the rest of the American Wheel producers this coming season. The show as it stands can easily go on the first wheel with credit to itself and producers. It had its premier last week in Detroit and came into the Englewood with a blast of trumpets. The house was completely sold out Sunday night, getting a new high record price of \$1.50 for the entire main floor. It is doubtful whether the management can hold up this price for the entire season, as the theatre is way out of the loop and among a residential portion of the south side.

There were a great many hits last year on the management of this house, in cutting out bits, talk and wiggles, which they claim were offensive to their patrons. But counterclaims have arisen claiming they cut everybody's show but their own, which has made a bit of hard feeling between the Englewood management and the producers of other shows. This house also forbids smoking at matinees owing to the tremendous female clientele.

The "All Jazz Revue" opens in a southern garden setting, the girls carrying parasols. Let it be said right now that the chorus in there, for work, pep, vigor and looks. The show has 11 changes of wardrobe and each one worth while. There has been several changes in the cast, but still retaining the two heavy features of the show, Lou Powers and the Merette Sisters.

Powers is a comedian using very little makeup, and in a topknot as a laugh getter. He also puts a number over, getting all there in it. His "Rosa Rigolotti" done in a cabaret setting got big returns.

The Merette Sisters, one doing cabaret and the other ingenue, are easily the class of the production. These two ladies can easily lead a first wheel show and prove themselves money getters. There seems to be nothing the sisters cannot do, from leading numbers, bits and playing instruments. They step out in "one" with violin and cello number doing Italian characters, one as a boy and the other as a girl, going from classic to jazz, and changing to nifty short dresses up to their knees. When they request numbers from the audience, they just wouldn't let them off the stage, tying up proceedings so that it was impossible for the show to continue. The girls use two violins for this last bit and it ran fully 20 minutes. They do a drum and saxophone bit in the running of the show but the drums seemed a bit wobbly, ruining the number. The girls should change their two opening songs as they are light weight and mean nothing. There is one about "Aunt Jimmie's Flap Jacks" that sounds as if someone were getting pan-fakes for nothing, but even this could not spoil the effect the girls made later on. For some unknown reason they do not figure in the last act, which only runs 20 minutes.

Nadine Grey carried the brunt of the dancing and sang several numbers, her big number being the duet with Powers. She also showed good taste in dressing and acquitted herself with credit. Pearl Hamilton worked hard, in fact a little bit too hard, which took the edge off. Either she or Grey should do splits but both competing gave the audience a little too much.

Jack Stanford is a good straight man who makes every word count. The rest of the company was taken care of by George Shelton and Happy Fryer. This is a great No. 2 show, with first wheel people, costumes, scenery and humor, and should prove a money getter.

## GROWN UP BABIES.

The Vail Amusement Co. has its 1931 burlesque entry at the Olympic this week, and the show will help business for anything that follows it all over the wheel. The "Grown Up Babies" from a production standpoint compares favorably with any show seen on either wheel last season and is a great indication that burlesque producers are willing to spend a fair percentage of their profits on costumes and scenery.

A herculean effort also is noticeable in the book. The writer tried to get away from the beaten track but didn't quite succeed, for old standard bits of business were evident throughout. However, the hardships were laughed at more heartily than the new bits thereby vindicating the producers' judgment.

Billie Spelman and Ed Schubert are the two principal comedians. The former does a red-necked cactus throughout both acts and in several spectacles reveals an artistic past. Schubert in his first act, afterwards switching to a suit of a "Name Dutch" with putty nose. Schubert didn't laugh in the way of him, but drags laughs with

his mannerisms and quaint delivery. Spelman has the makings of a good comic and should develop this season into one of the wheel's best. He has an ingratiating personality and gets all there is out of the part allotted.

Fred Royce does the straight characters and also a couple of specialties with his former vaudeville partner, Villa Royce. The latter is a peppy ingenue with fair pipes and an abundance of vivacity. She is a personable looking girl and her costumes are all selected with taste and intelligence.

Collette Baptiste, a tall, good-looking prima donna, looks new to burlesque. She possesses the voice of the ensemble and carries all the heavy vocal artillery in pleasing style. Her wardrobe was the flash among the women, two Oriental costumes looking as if they cost heavy luck. Miss Baptiste has a very fair soprano voice that shows evidence of cultivation and knows how to handle vocal and classical numbers. She's a find for burlesque.

Oiga Woods was a dancing debutant who looked like Pina's handkerchief in tight. She has a clear singing voice and enunciates perfectly; also a lively pair of limbs and plenty of J-as technique.

Harry Howard handled several numbers in acceptable style, getting most with "Himbo," which included a parody on Duke Ellington's powers of work. It was as sure as the American flag and will probably blaze the trail for numerous allusions to the son of smuck. Howard is a juvenile-looking youth who is inclined to be more sure of himself than the audience, however.

George Shelton handled several minor roles without starting anything, contributing a mild tramp in the first act and a bewhiskered slave auctioneer in a rugged scene in the last act.

Four full stage sets all new and above the burlesque production average provided an excellent background for the unusual costumes. The chorus of 16 flashed a dozen or more changes, not one appropriate and of high standard. All the costumes look fresh and new and the color blending is a creditable reflection on someone's good taste. The usual garishness is absent. The girls are a very fair-looking collection, and while the singing doesn't mount much above the burlesque ensemble average they are a hard-working bunch, who were welcomed by the regulars at each appearance.

Both acts are of the allegorical culture, with the principals representing Right, Wrong, Conscience, etc., and the two comics hunting a lost slipper, the recovery of which will elevate them above vagabondage. The specialty bit of the piece is a satirical one with Spelman and Schubert as the captain and crew of the "Ark No." This was a former vaudeville vehicle and played around the pop houses.

The "Grown Up Babies" have fully matured and are fit to travel in any company without bringing discredit on their parents. Con.

## HIP! HIP! HOORAY!

An Aeronautical Motion Picture Burlesque in Twelve Locations. Titled "Pictures and Pinches."

Reel 1. Smart, Manager "Hotel Palm." Fred Royce, Operator. Villa Royce, Reel 2. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 3. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 4. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 5. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 6. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 7. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 8. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 9. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 10. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 11. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 12. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 13. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 14. A Short Short-story. Helen Merette, Operator. Happy Fryer, Reel 15. A Short Short-story. 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The engagement by David Belasco of Rose Coghlan for the coming season marks the end of a mild feud between player and producer which has lasted since Belasco's California days. Belasco, as the story goes, was selected to stage a piece in San Francisco and the company had assembled in the theatre. Prominent in the cast was the stately, imperious Rose Coghlan. Upon reaching the theatre she haughtily inquired for the stage director. The slight and then youthful looking Belasco acknowledged he was it. Miss Coghlan looked around Belasco in her most queenly manner and repeated, "I'm looking for the stage manager. I don't see him."

Billy, the barber, is very much excited these days—possibly even more so than when he was in the (thrust of) dispossession proceedings for his shop in the Putnam Building, from Norwath, where Miss Pearson, his blonde mistress, has gone for the month of August, comes word the longer and manipulator made a killing at the races. According to the tale, a gentleman friend of Miss Pearson's made a parlay bet of \$100 for her, which netted something like \$70,000.

Lockhe & Minton's branch manager in the Hotel Astor brokerage office is writing to see the end of financial plays. It still keeps a board boy busy picking programs for William A. Brady's "Opportunity" off the question board and the manager himself has got to the stage where he can no longer force a smile upon the quips of Broadway while dressing with the ill "Crushed Countess."

Sophie Tucker has a grievance against her "dear friends of the profession." Miss Tucker says the friends have spread the report she has sold her garage in Freeport because it failed, instead of which the gasoline pump is being run by Miss Tucker's brother and is prospering.

Henry Grammer, one-time champion boxer of the world, and who has appeared in western pictures with Tom Mix, was acquitted last week, at Pawbusha, Okla., of the murder of a farm hand, who was shot during a quarrel.

Al T. Wilton has graduated from a crutch to a cane. Several weeks ago he fell in getting on a Broadway car. Blood poisoning developed and the agent has been making twice daily trips to the doctor until this week.

James N. Burt is being sought by the National Vaudeville Artists' Club. He is wanted in the adjustment of a will made by one of the members.

Harry Saks Hochheimer, lawyer, has moved his office to 1465 Broadway, the Hubert Central Building, at 43d street.

Maxine Elliott, in England since last winter, is returning to New York in the fall and will again enter the producing field.

Henry Chesterfield, secretary of the N. V. A., is spending his annual vacation on his celery farm in Kalamazoo, Mich.

Sam Sidman has begun rehearsals for Gleason & Black's "Rainbow Girl." He heads the company.

Walter Wilson has been retained as general stage director for the enterprises of Gleason & Black.

Harry Wardell's "My Golden Girl" opens its second season at the Schubert-Crescent, Brooklyn, Sept. 6.

Moore and Migley, who have been in Chicago for the past month, will return to this city next week.

Jack Carter is back with "Tattle Tales." He still holds an interest in the Harry Kelly office.

Arthur Wini (AM T. Wilson of -Bret) will be married to Lora Kelly, (non-professional), Sept. 8.

## ACTS AND THE V. M. P. A.

Just how do acts look upon the Vaudeville Managers' Protective Association as far as their interests are concerned. It seems some believe the V. M. P. A. is only for the managers in that respect. Which is quite incorrect.

The V. M. P. A. is the regulating board of all regular vaudeville, for its membership (mostly managers) and the vaudeville actor. There may be an arbitration board otherwise composed that will settle disputes between artists themselves, but when it is a matter of the artist and manager, the V. M. P. A. assumes supervision.

That being the fact artists may complain against a manager to the V. M. P. A. just as freely as a manager or agent may complain of an artist, provided the manager is a member of the association and the agent is affiliated through his bookings. The artist does not have to be a member.

This is made perfectly plain through a case reported in this week's Variety. Kahne, an artist, was canceled on a Pantages contract for Bay City Mich., though, as the complainant (the Pantages booking office in New York) said, the artist could not make the jump to Cleveland in time for the opening matinee. The Pantages Circuit is a member of the V. M. P. A. Its contracts are supposed to be and should be play or pay, that is, uncancelable without value. Any booking office is expected to know all about jumps on its time. The Pantages office booked the act for both places, Bay City and Cleveland. It was in no justifiable position to cancel for Bay City on the grounds presented, though this is already before the V. M. P. A. on a latter complaint from Kahne. Kahne, however, made no complaint at the time of the Bay City cancellation.

Later Kahne canceled Cleveland and pleaded as the reason he had broken his arm. It was afterward learned he had accepted an Orpheum Circuit contract and was due to open at Detroit this week. The Pantages office immediately complained to the V. M. P. A. of the Cleveland cancellation, and pending its investigation, the V. M. P. A. ordered the Orpheum route for Kahne held up. Both complaints are now before the association and may have been decided by this time.

The principal purpose of this is to bring out that there was no reason at all why Kahne should not have wired a complaint to the V. M. P. A. at the instant he received a cancellation of a play or pay date, which he did for Bay City. It had no connection as far as the V. M. P. A. was concerned with Cleveland or any other date, nor would it have gotten Kahne "in bad" with anyone. He would have been within his rights. That he did not know his rights was evidenced when he offered the subterfuge for breaking his Cleveland contract, which he did, even though in pure equity it might be held the Pantages office voluntarily canceled the Cleveland contract when admitting its Bay City contract was not a play or pay agreement through its cancellation. Kahne could have recovered his full salary for Bay City, played Cleveland, and on his complaint to the V. M. P. A., also an appeal, might have had his Orpheum opening date set ahead a week or so, without losing time meanwhile.

The V. M. P. A. seemingly wants to be fair with artists. Artists should be fair with it. If a few acts are going to seek an advantage, whether with knowledge of their rights or not, they will only jeopardize the standing of others. The V. M. P. A. is working exactly the other way, to conserve the rights of all artists and protect them in their dealings with managers. When artists have a complaint against managers or agents they should get their complaint before the V. M. P. A. as early as possible. And they should always file a complaint if they have one. Not hold it back for any reason.

Don't allow managers and agents at this time and in these days to believe they can get the best of an artist if they are in the wrong, and they are in the wrong whenever they cancel a play or pay contract. A play or pay contract is precisely what those words imply, either the manager must play the act or pay the act. The V. M. P. A. often has invited all artists to complain to it against any manager where there is a grievance. Do so by all means.

Acts must play fair and managers must play fair. The case of Kahne against the Pantages office for Bay City alone would have been due for all artists. It's still a good case, because Pantages was in the wrong on the details as known. But Kahne could his case with an improper excuse for the Cleveland cancellation. Whether the reason was improper doesn't enter into this, for Pantages canceled first.

So all artists should be honest with themselves and with the V. M. P. A. for the benefit of all other artists. The artists of vaudeville, long before many of the present-day ones were in the business, fought for an even break. Now they have an even break. Keep it and the way to keep it is to be on the level all the time. Then the artists always will have the edge on the manager when it comes to a show down before the V. M. P. A.

## THE PLAYER IN POLITICS

The announcement that Al Johnson is to head the Republican Theatrical League, to direct its activities from the campaign headquarters in New York, opens up a line of speculation as to the wisdom of the player entering into partisan politics.

There can, of course, be no question of an actor devoting himself to the campaign of any candidate for office as long as he does so in his capacity of private citizen, but when he as a public entertainer takes sides in an election contest, he lays himself, the theatre and the manager open to embarrassment, if not actual injury.

The prestige of an actor depends upon his popularity expressed by the term "his following" by the extent and loyalty of which his business value to the manager is pretty accurately measured. This is often a measurable asset almost identical with what is known to the business world as "good will." The theatre and the manager as entertainers to the whole public are in the same position. The theatre going community in the mass is roughly divided between the two great parties, and a great number of its individuals are strongly partisan. The Democrat of strong political conviction is likely to resent having Republican argument, sugar coated as it may be, forced upon his attention. Republican partisans are quite as resentful of Democratic propaganda in the theatre. Coming and going, the theatre and its people have nothing to gain and everything to lose by becoming a partisan institution.

Players owe nothing to politicians or to office holders. This goes for both parties and all colors of political belief. The politician is an asker of favors from the theatrical profession as long as it is useful. When the stage has done him a service it passes from his memory. Pre-election friendliness from the winners at the polls "goes for the road block," as the race track along with it.

The record of public officials in their relation to players is one of slight and neglect, that capricious and appeals to the actor's vanity cannot overcome. It is no more expedient nor proper for an actor to disseminate partisan political propaganda in the theatre than it would be for him to take sides in a situation involving a religious difference or a labor union fight upon which his public was divided into factions more or less bitterly prejudiced.

## NEXT SEASON IN VAUDEVILLE

Vaudeville now looks to be in the lead for next season. It is seconded by burlesque, with pictures following and the light an unknown quantity.

The light for its big hits can depend upon business in the big cities. That much always stands good. But whether the country will pay \$2.50, \$3 or \$4 to see any show in sufficient quantity to make it as profitable as in past seasons is a matter for next season to decide. It's no surety either way.

That is where vaudeville steps in more strongly than ever just now. It's giving a \$3 show on the big time for much less. Vaudeville has reached the \$3 level through its revues. There are any number of theatregoers who prefer a 40-minute revue in vaudeville, at \$1.50 say, than the \$3 musical shows which run two and one-half hours with the same stuff repeating. In vaudeville there are other things for the \$1.50. Perhaps a second revue on the same bill, with five or six regular vaudeville acts besides, including a dramatic sketch, maybe, or a sketch anyway. This gives more of a variety than vaudeville has held in the strict variety way for a long time. Two revues on a program have been tried in the larger vaudeville houses with success. Only the larger ones can afford two.

The vaudeville revue has been a business getter. It has drawn new business. New business is the life of any trade. The revue will draw more new business to the variety theatre. It is going to prove cutting to those who have watched through a musical revue for an entire performance, "taking some parts and dubbing other parts themselves. If they don't like all of the revue in vaudeville it isn't in front of them long enough to irritate anyone, and there must be some good in it or it would not be booked. That leaves out the gamble of the spectator. If he walks out of the theatre he is walking out of a \$1.50 or \$1 seat, not a \$3 one or a \$4 admission.

Vaudeville looks almost as good for the small time, as against the picture houses. With the small timer playing a feature and a few acts at almost an equal scale to the picture place, the picture theatre is threatened through adding one or two acts of a musical nature to its picture program. Therefore the small vaudeville is giving all the pictures the picture houses do, with more vaudeville in addition. The single thing that separates the small time from the picture theatre is a distinctive way is that nearly all of the picture houses are new and modern—the small time vaudeville theatres are not. Given the same grade of theatres to play in, with the same scale of prices, and the small time vaudeville would force one of two issues—either oblige the picture house to give as much vaudeville as the small timer does or other extra attractions to balance, or compel some of the picture theatres to go in for straight pictures only, even if at an increased admission rate.

Burlesque looks a cinch. It ended last season in a blaze and will take up this season where it left off, when the weather moderates.

All amusements have increased the box office rates, but vaudeville stands in between all of them. Through that, if nothing else, it occupies the best position in these times, when women are making their own clothes and hate to defeat the cost of existence.

## INSIDE STUFF ON PICTURES

Whatever the critics may have said about "The Devil's Pass Key," Von Stroheim's work in it has created a profound impression. Whether over their heads or not, the public has taken a powerful tumble for the director's subtle way of approaching his subject. There's talk of it being artistic, something new again, in fact circles that is surprising. One result of this will be the release shortly of the long-discussed "Thoughtless Women," with Alma Rubens featured. Pioneer has bought this serial from its author and producer, Daniel Carron Goodman, and are enthusiastic about its possibilities as are those who have seen private showings of it. Goodman risked a large amount of capital on it, resorted to some of the usual tricks, made everybody believe in a natural manner, and the result is a picture that will probably cause extended comment and may also prove a clean-up.

There are a half dozen producers making bids for a 10-year stage beauty who made her appearance on Broadway in "The Four Little Girls." She is a picture of blonde loveliness who bears the name of Mariel Manera. Since her arrival on the Main Street a couple of comedy producers from the Coast tried to secure her, and during the last two weeks a couple of Eastern producers have put in bids. The joke of it all is that they have been spotting the girl from the audience side of the footlights, and when they start to make inquiry as to how, where and when they can talk business, she refers them to her step-daddy, who's Lloyd Willis of the Schenck staff.

For several weeks now a story has been in circulation that the president of one of the largest film producing and distributing concerns is about to retire from his office, and his successor will be chosen by the board of directors. The report, up to now, has been vague as to when the change was to come, but this week it took the form of a circumstantial statement the resignation would be handed in before the end of the current week. As there is nothing official to be glanced in relation to the rumor, the name of the concern is not mentioned herewith. There is always a possibility it may not come to pass.

Melissa Ten Eyck and Max Welly will sail from France Aug. 35 to return to New York.

Prof. Hibbert, the tattoo artist of the Metal Trades Carnival Co., "beat up" "Fresh" George when the show played St. Johnsbury, Vt. Hibbert claimed George, who was a merry-go-round worker, had insulted his wife. The police intervened, but no arrests were made.

Pete Cadieux's mother is very ill in Providence and wishes to hear from him immediately.

## VARIETY'S SERVICE BUREAU

Variety is establishing a service bureau for the particular service of furnishing upon application the current address of any professional.

Professionals are invited to send to Variety in New York their permanent address or phone number, together with any route they will travel during the season. Changes in either should be forwarded as they may occur. Legit and burlesque professionals should mention name of company; vaudevillians should give name of theatre. Route may be sent in full or weekly. Variety will card index all names and keep them up to date.

Variety is continuously receiving a host of inquiries as to the whereabouts of professionals and their addresses. These inquiries in the main come from friends, in and out of the show business. The information will be of convenience to the inquirer as well as the person sought. It will also facilitate handling mailing Variety's New York office which then may be immediately remailed instead of advertised in Variety's Letter List.

When mailing, address Service Bureau, Variety, New York.



## HEAT HAMMERS BUSINESS DOWN TO ALMOST NOTHING

**Both Ends of Week Now Off All Along the Line.  
"Follies" Drops \$1.000 Nightly—Four Openings  
Next Week—Line-Up Ready for Labor Day.**

The playing field will probably be the 100 ft. x 100 ft. field, although that has not been decided.



## GOETZ VS. SHORT SUIT OVER CONTRACT FORM

Brings Up Point That Terms  
Must Be Equitable.

The mutuality of contracts as between a theatrical promoter and persons engaged in the staging of productions is involved in the suit just begun by E. Ray Goetz against Edward Short. The point of especial interest to producers and players alike is that Short, through his attorneys, House, Grossman & Vorhaus, sets up in defense that where a promoter engages a producer to stage a production the promoter must carry out his engagement within a reasonable time and cannot hold the producer out of employment indefinitely.

The litigation arises out of a contract entered into by Goetz and Short under which Short was engaged to produce a revue for Comstock & Goetz by September of this year. The agreement was dated March 5, 1929, and provided that Short should not produce any other full evening's revue for any other manager but Comstock & Goetz, for whom Goetz was acting, nor to permit his name to be advertised as producer of such an entertainment. Short contends that he held himself in readiness to carry out his engagement under the agreement, repeatedly applied to the promoter for directions to begin work, but was put off. During August he undertook to act as director in the staging of the new Joe Weber piece to be called "Honey Dew," scheduled for production within a week or two.

Application was made before Supreme Court Justice Hendricks in New York last Wednesday (Aug. 28) for an order restraining Short from staging the piece and notice was given both to Short and Joe Weber that a damage suit would be begun.

Short will offer the defense that a contract which permits one of the parties to hold the other in idleness indefinitely is so lacking in equity and mutuality, in the absence of adequate consideration, that it is not enforceable in court. Weber, as producer of "Honey Dew," is named as a co-defendant.

## PLAYER IN "GIRL" CAST.

Woods Rehearsing Mack's New Play.

A. H. Woods has placed in rehearsal Willard Mack's play "The Girl of the Dance" at the principal players are Lowell Sherman, Robert McWade, Leo Donnelly and Belle Bennett, the latter a picture actress from the West who is expected to score strongly on the spoken stage.

## COMMUNITY OPERA.

Organized by Stewart Formerly of Capitol.

Wm. J. Stewart, formerly connected with the Hippodrome, New York, and later at the Capitol in an executive capacity, has organized a company backed by Western capitalists to play grand opera on the community plan in Seattle, Portland and Los Angeles.

Other Coast cities will be included. The company will begin operations shortly after Labor Day.

## DUE IN SEPTEMBER.

After a fortnight's stay in Boston the Cawthron all-star organization comes into the Liberty some time in September.

The Hitchcock-G. P. Huntley-Randerson tri-star combination is scheduled for the New Amsterdam late in September at the conclusion of the run of the "Pillies."

## Kenosha Theatre Owner Shot.

Kenosha, Wis., Aug. 18. Charles Parini, a wealthy theatre owner in the Kenosha Hospital here, hovering between life and death as the result of a bullet wound in the abdomen. He was shot late Saturday night in a revolver duel with an unknown man who it is believed, tried to kill him up.

Parini was known for a number of years. They were unobserved after the shooting.

# CONEY ISLAND ALL YEAR RESORT WITH NEW \$5,000,000 WALK

Plan Number of Modern Hotels Along Beach Front to Rival Atlantic City.  
Will Reclaim Beach, Adding 300 Feet—Work to Be Finished Next Season.

Coney Island is to make a bid for "all year" business in the near future when its new \$5,000,000 boardwalk is completed. Already plans are under way which will tend to change the entire shore line aspect of the island. The many old structures that line the shore front now are to be razed and along the entire two miles that the walk is to extend a line of buildings, mostly hotels, with tremendous bathhouse adjuncts are to be built.

The new boardwalk when completed is to extend from the foot of Ocean Parkway to Sea Gate, very nearly two miles, and will be 30 feet in width. This will give the island a walk that will be 30 per cent. larger than the promenade, which for years has been one of the greatest features of Atlantic City.

In addition to the new boardwalk, the plans also call for extensive reclamation work along the beach front. The estimated cost of \$5,000,000 for the improvement includes not only the acquisition of the land, but the entire cost of the physical improvement and regulation of the beach front.

The treatment of the beach is the most important feature of the entire plan. The steady wash of the tides causes the beach front line to change continuously. Under a plan devised by Consulting Engineer Philip E. Farley, a new beach is to be created which will advance the high water line 300 feet seaward. The new beach is to be protected by bulkheads, groynes and jetties, which will extend out about 700 feet beyond the line of the boardwalk.

The present waterline is very irregular, due to erosion in some places and to various structures which have from time to time been built by individual shore front owners to protect and restore their beach line. The boardwalk itself will be built when the reclamation work is completed.

The walk will be built on reinforced concrete girders and the flooring will consist of wood planking resting on wooden joists, which will be supported by concrete girders resting on piles of the same material. The walk will be built to follow the north line of public beach as the property is acquired, and the walking surface will be about 15 feet above the beach as it now is.

Through President Nigelman of

Brooklyn, who long waged a fight in the Board of Aldermen for the walk, and who finally achieved victory over that body through his untiring efforts, has presented figures to show that approximately 20,000,000 people visit Coney Island during the four summer months. Statistics show that on last July 4 500,000 people passed through the turnstiles of the B. R. T. Island terminal alone, in addition to the thousands who visited the island via the sight-seeing bus or auto route. Nearly half a million people patronized the Municipal Baths during last season, and that record bids fair to be doubled this year.

The additional subway facilities and the various street improvements at the island making for greater auto traffic, are being such crowds to the shore that this season bids fair to be the biggest that the island has had.

The walk is believed to tend to attract a great deal of the pedestrian traffic from Surf avenue and virtually make that street an auto thoroughfare. A large number of streets will have to be cut through from Surf avenue and the Bowery

to the beach and the general aspect of those thoroughfares will have to be changed to attract people to the boardwalk front. In such instances as Feltman's and Steeplechase it will be impossible to cut through the privately owned property, but streets at either end of these sites will be widened to permit of vehicular traffic to the shore front. The boardwalk will give Feltman's and Steeplechase two new entrances to draw from. The Surf avenue way to the park has long been dead and that on the Bowery none too alive. The crowds that the park got for the greater part were those who arrived via the steamboat route.

The property at the end of the beach toward the Gate, past Steeplechase, will be greatly improved by the walk. It is this end of the beach where the hill will be made for the better class of patronage. In the past none except those who traveled by auto hardly ever got to Havenhall's, as the trolley service was far from right and the singing hack boys were for the greater part kype.

A few real hotels at this end of the island will do a tremendous lot of good for the upper end of the beach and the prices can be kept right on the rough element from the lower end will not dare to try to make the grade.

## REFERRED BY PRESIDENT.

Tells Golden Rules Matter Must Be Taken to Commission.

In reply to a letter sent to President Wilson by John L. Golden last week acting for a committee of theatrical men organized for the purpose of having the rail roads grant a special party rate for touring companies, after Aug. 24, Joseph Tumulty, Secretary to the President, informed Mr. Golden President Wilson had directed him to state the rail road matter would have to be taken up with the Interstate Commerce Commission.

A meeting was called Wednesday afternoon by Golden, at which arrangements were made to formulate a protest to the Interstate Commerce Commission, with respect to the 30 per cent. advance in passenger rates which becomes effective on the railroads Aug. 24.

The Touring Managers' Association has also filed a protest with the Interstate Commerce Commission. It is the belief of experienced railroad men that the roads may make some concessions to the traveling companies, but how much is not known.

## HAS MANY AUTHORS.

Edwards' New Review Full of Scenes from Several Plays.

The revue Gus Edwards started in rehearsal Monday has many authors. The show may be called "Gus Edwards' Novelties," by reason of that. Last week Bugs Baer and Jack LaR had handed Edwards three or four extra scenes.

Its principals are Irving Fisher, Joe Keno, Sully and Houghton, Alice Furness, Hazel Furness, Violet Maye, Ruth Harris, Vincent O'Donnell, Alota, Sherry Louise Marshall.

## NEWARK LOSES STOCK HOUSE

Newark, N. J., Aug. 19. It is announced to-day by Max Krill that he now holds a lease for 10 years on the Orpheum and will convert it into a picture theatre. The Orpheum has been playing stock the only one of that policy in the city.

The Orpheum will reopen in the fall.

## FAY IN "JIM JAMS."

The John Cort production of "Jim Jam Jams," opening at Atlantic City Aug. 29, has enlisted Frank Fay for the cast.

## "Girls" Rehearsing

The greatest production of "Girls" at New Haven, starts rehearsal next week.

## CHAS. PEYTON EXPLAINS THE GOODRICH CASE

Sets Forth Side Through Which  
Artist Was Suspended.

Charles Peyton, a member of the Edna Goodrich company in "Sleeping Partners" last season, who was brought up on charges by the Actors' Equity Association and suspended for one year on the ground that he (Peyton) had written a "scurrilous" letter to the theatrical press regarding a controversy over whether Miss Goodrich should pay for a performance missed at Burlington, Ia., Dec. 8, has set his side of the matter in the following letter.

It was Peyton's contention in effect that Miss Goodrich had refused to play and dismissed the company Dec. 8 because of a small audience. Miss Goodrich contended when the matter came up for arbitration before the A. E. A., of which she is a member, that she could not play because the house was insufficiently heated.

The members of the company complained to the A. E. A., but the arbitration board decided in Miss Goodrich's favor and denied the one-eighth salary claimed.

Mr. Peyton's letter:

New York, Aug. 17. Regarding the Edna Goodrich case, the decision given in favor of Edna Goodrich by the Actors' Equity Association failed to mention the fact Miss Goodrich deducted one-eighth of the company's salary for the night of Dec. 8, 1919, at which time she dismissed the audience at Burlington, Ia., and for which the members of the company were in nowise responsible.

This amount has never been paid the artists comprising her organization on tour last season. The undersigned has never been returned transportation paid by himself from Alexandria, Ia., to Baton Rouge, La. There are several other minor items settled for by me, which Miss Goodrich has failed to remit for, notwithstanding I have made several demands upon her to recover the amount due me.

Charles Peyton.

## TO BOOST LONG BRANCH.

Will Float Bond Issue for Resort—Pier Sold

Long Branch, Aug. 18.

There is a move on foot here to repopularize this stretch of the New Jersey shore as a summer resort. Years ago when gambling was permitted here and the big Casino was running, Long Branch was the select watering place along the line. It has fallen off in the last few years and it is proposed to float a bond issue of \$1,000,000 to be spent in advertising the beach for next season and to bring a number of attractions here that will attract visitors.

The big play has been recently sold to the Central R. R. of N. J. and it is stated unofficially that they are to improve the pier and run a direct boat line from New York City next season. The price paid was \$55,000.

## NO JINKS FOR MISS MILLER

Another Play Selected by Ziegfeld for His New Star.

When Marilyn Miller debuts as a star in October under the Flo Ziegfeld management, it will not be in "Captain Jinks." A new play has been selected for Miss Miller, with rehearsals shortly to be called.

The first plan of securing the Clyde Fitch play "Jinks" fell through when terms could not be arranged by Ziegfeld for the musical version he contemplated.

## REN WOLF GUIDE

Minna, Aug. 18.

Renold Wolf playwright and critic has a brand new role: He New York guide. Wolf arrived here last week on a visit to his mother, bringing with him the Minna Marguerite Knickerbocker of this city, and Alice Farnham of Rochester, who he had been giving a "house up" of New York for two days.

Wolf says that he has signed a contract with A. L. Erlanger for a new musical play to be born during the Christmas holidays. This makes Wolf's fifth production here in the new season. The play is to be a comedy with a happy ending.

The "Hansons" will appear at the Lyceum.



## SHOWS IN N. Y. AND COMMENT

**"Abraham Lincoln,"** Cort (30th week). Business off the latter part of last week with the gross going a little under \$10,000.

**"Americans in France,"** Comedy (2d week). Closed Saturday after two weeks. Did not get a start at all and the gross on the two weeks was said to have been under \$7,000. The William Harris production "The Bad Man," with Holbrook Blinn, scheduled for Aug. 30.

**"Cave Girl,"** Longacre (1st week). A George Middleton-Guy Bolton comedy which opened Wednesday.

**"Chickadee,"** 39th street (1st week). Frederic and Panny Hatten's latest opened last night.

**"Cinderella on Broadway,"** Winter Garden (9th week). With the flop in business at the fall end of last week this house suffered. Not much over the \$10,000 mark.

**"Come Seven,"** Broadhurst (15th week). Liked by those who see it, making especial appeal to the southern visitors. Around \$7,000 last week.

**"Crooked Gamblers,"** Hudson (4th week). Getting strong play despite heat. Topped \$12,000 last week.

**"Enter Madame,"** Garrick (1st week). Marks Brock Pemberton's debut as a producer. Orla Varvel and Norman Trevor featured. Opened Monday. Notices fairly favorable.

**"Famous Mrs. Fair,"** Miller (25th week). Sticking along and doing better than some of the newcomers. Around \$7,000 last week.

**"Follies,"** New Amsterdam (9th week). Wallop Monday and Saturday nights but finished week with \$12,500, a drop of about \$1,700, due to the two bad nights.

**"Foot-Losses,"** Little (15th week). New version attracting some attention. Got around \$6,000.

**"Girl With the Carmine Lips,"** Punch and Judy (2d week). Did not seem to catch on. Had been rewritten and new version goes on view shortly with some changes in cast. Business first week around \$2,500.

**"Girl in the Spotlight,"** Knickerbocker (16th week). Getting around \$12,000 with business off around the week-end.

**"Gold Diggers,"** Lyceum (44th week). The out-of-town visitors are now getting a whiff at this place and still holding the business at the capacity mark in the neighborhood of \$15,000.

**"Good Times,"** Hippodrome (2d week). The first week showed gross of \$48,000, with the first half pulling the better business up to Wednesday night without Monday mat performance the gross showed at \$35,000, the six succeeding performances bringing the total.

**"Honey Girl,"** Cohan and Harris (10th week). Little over \$11,000 last week. George McKay, after a month's lay-off, returned to the show this week.

**"Irene,"** Vanderbilt (30th week). Still pulling capacity. Around \$15,000.

**"Lady of the Lamp,"** Republic (1st week). An A. H. Woods-Farl Carroll production. Opened Tuesday night.

**"Ladies Night,"** Eltinge (2d week). Was panned and said to be "naughty." This seems to have had the effect of pulling the money. \$15,200 last week all that the house could hold.

**"Laurel,"** Casino (20th week). Around \$12,000 last week.

**"Lighttown,"** Gaiety (101st week). Around \$13,700 again last week. Reached the 100th week with the gross hovering close to the million and a half mark.

**"Night Boat,"** Liberty (29th week). The weather has hit the show, but the gross still tops \$15,000. Last week was about \$15,200.

**"Not So Long Ago,"** Hayes (14th week). Seems to be holding on for a class play. Around \$7,500.

**"Opportunity,"** 48th Street (4th week). Rival to A. H. Woods' Wall Street play. Topped \$4,000 last week.

**"Poor Little Ritz Girl,"** Central (4th week). Drew \$14,500 last week. Got the Monday and Saturday bump from the weather.

**"Scandals of 1920,"** Globe (11th week). George White has settled down and is giving his show some attention. The result is there is renewed interest. It is New York's best summer show and the gross is around \$24,000.

**"Scrambled Wives,"** Fulton (3d week). Was hit by the weather last week, but did a very good week's business nevertheless, getting around \$9,000.

**"Seeing Things,"** Playhouse (16th week). Will stick through the month. Business not great, but holding its own.

**"Sinks and Sates,"** Cohan (6th week). Reported finishing tomorrow night. The nut has been too heavy for the gross to carry it.

**"Spanish Love,"** Maxine Elliott (1st week). This is the second Waggoner & Kemper production since their return to the field. Opened Tuesday night.

**"The Charm School,"** Bijou (3d week). Getting by, but that is about all.

**"Tricks Mo,"** Selwyn (1st week). Hammerstein's new musical show. Opened Tuesday.

## WEATHER BREAKS; BUSINESS BOOMS

### All Loop Houses Doing Well—Await "Aphrodite."

Chicago, Aug. 18. With a break in weather all theatres in the loop did prosperous business. Leading in gross notices is the much talked of "Aphrodite" at the Auditorium.

**"Transplanting Jean,"** (Powers third week). Doing better every week. Last week \$13,000.

**"A Man of the People,"** (Princess fourth week). \$4,000.

**"Sweetheart Shop,"** (Thinks 15th week). Continual sell-out; \$15,000 capacity.

**"Passing Show,"** (Garrick, ninth week). Ready to be replaced; \$16,000.

**"Welcome Stranger,"** (Grand 24th week). \$15,200.

**"Greenwich Follies,"** (Studebaker, 14th week). \$15,000.

**"Buddies,"** (Woods second week). \$20,000.

**"Wedding Bells,"** (Cort, 8th week). \$9,000, with fair gross notices.

## NEWS OF THE DAILIES

Charles Dillingham has the new Fred Stone show, "Tip Top," in rehearsal. The book is by Anne Caldwell and J. H. Burnside, who is also directing the staging, and the music by Ivan Caryll.

George M. Cohan is to star Arnold Daly in Cohan, Dick Grant's new play, "The Tavern," now in rehearsal. John Merhan is staging the production. Elsie Riser is in the cast.

Justice Edward J. Gleason in the Supreme Court has handed down a decision in the Supreme Court confirming the majority report of the appraisers of the New York Theatre property. The report places a valuation of \$2,425,250 on the property, which is approximately \$250,000 more than what was received for it. The decision is a victory for A. L. Brinkner and his associates in the suit against the majority stockholders in the New York Theatre Corporation.

Pauline Frederick has started suit in New York County for divorce from Charles W. McLaughlin (Willard Mack). They were married in Washington, D. C., September, 1917, shortly after Mack was divorced by Marjorie Rambeau, who named Miss Frederick an correspondent. Miss Frederick alleges misconduct on the part of her husband.

Madge Kennedy is returning to the speaking stage after several years devoted entirely to screen productions under the Goldwyn

management. She has been played under contract by Henry W. Savage for a comedy entitled "Cornered."

Mr. and Mrs. Coburn are to be seen under the management of Marc Klaw Inc. in a new light comedy entitled "French Leave."

Adolph Knicker has issued a statement to the effect that "Scrambled Wives" is to remain at the Fulton despite the fact that Oliver Morosini has announced a play for that house.

"The Pilgrim and the Book" is the title of a dramatization of the Bible written by Perry Mackaye for the American Bible Society. It is in two parts, the first devoted to the Old Testament and the second to the New Testament. It requires about an hour in its enactment and is suitable for presentation in churches without scenery.

Morris Harvey and his wife arrived from England last week for the Ray Goetz revue, "From Piccadilly to Broadway."

Ram H. Harris will play "The Border," a new play by Anthony Paul Kelly, in rehearsal shortly.

Holbrook Blinn is to appear in the new Porter Emerson Browne comedy, "The Bad Man," at the Comedy, opening Aug. 30. The closing of "The Americans in France" will leave the house dark for two weeks.

After having been "looked for" for six years, Bernard Branson was dis-

covered in a company playing the Woods theatre, Atlantic City, by his wife, who has been carrying a search warrant for him charging her with desertion. The wife alleges that the man that she picked out of the company playing at the Woods deserted her and their eight-year-old child in Philadelphia in 1914.

The Papal Choir, which visited this country last season, has received permission from the Pope for another tour of the United States. This tour is to be of six months' duration and on this occasion the singers will leave Italy about the middle of next month. The proposed tour of Great Britain has been cancelled so as to extend the time in America.

William Harris, Jr., forfeited a bond of \$50 last week in Greenwich, Conn., when he failed to appear in court after having been arrested for speeding.

Four Dillingham productions are now in rehearsal. They are "Apple Blossoms," which goes to the Colonial, Chicago, Aug. 29 for 14 weeks, with ten weeks each in Philadelphia and Boston to follow; "Tip Top," the new Fred Stone show, for the Globe; "Hitchy-Koo, 1920," with Raymond Hitchcock, Julia Anderson and G. F. Huntley, directed by Ned Wayburn and opening in Boston next month.

Mrs. Lenore E. Glackler has been granted a divorce from Robert T. Glackler, leading man of the Portland Stock Co. She also received the custody of their five-year-old daughter.

The administrators of the estate of Charles Frohman filed an accounting last week which showed that the theatrical manager who lost his life on the "Lusitania" had left a gross estate of \$910,352. After the debts of the decedent there is a balance of \$17,545 and a claim for \$250,000 against the German Government for the loss of his life. His brothers, Daniel and Gustave, and his sisters, Caryl, Emma and Edna Frohman, are entitled to share in the balance of the estate.

Ray Rogers, describing himself as an actor, residing at the Hammerstein Hotel, was arrested Aug. 10 at 34th street and Broadway, charged with having taken a gold-plated shaving set from the drug store situated at that corner without the formality of paying for it.

Charlotte Greenwood has started suit for divorce through her attorneys, O'Brien, Malevinsky & Lincoln. Her husband is Cyril Ring who, it is alleged, miscondacted himself in Philadelphia while "Linger Longer Letty" was playing there recently.

Doris Neane is to return to this country next month to arrange the details for the production of "The Splendid Sinners," in which she is to appear.

John R. Rogers has started suit in Atlantic City to recover damages to the extent of \$20,000 from the owner of an apartment house, the elevator of which injured him some time ago.

Anderson T. Herd, who at one time was backer of "The Better Ole," which the Coburns produced, has been held in \$20,000 bail on two indictments charging grand larceny. Mr. Herd is a promoter. The complaint against him was made by Perry Livingston Fyne, 38.

Walter Reade won a victory over the blue laws of the State of New Jersey when a jury in Judge Warwick's court rendered a decision in favor of Sunday performances. Reade was on trial for having given a picture performance at his Broadway theatre, Long Branch.

### STOCKS.

The Harry Clay Blaney stock at the Strand, Hoboken, opens Monday. In the company will be Dick LaFalle, Cecil Spooner, Norman Houston, William Phelps, and Robert Daniels will direct. The casting was by Oily Logsdon.

Fairmont, W. Va., Aug. 18. Promoters of the West Virginia Amusement Co., which has had plans completed for one of the finest theatres in the State to be built here, are working to obtain the \$45,000 yet required to assure the carrying out of the project. It is expected that A. T. Liddy are behind the movement. Thirty-eight thousand dollars has been actually paid in and \$30,000 pledged. Non-resident capitalists have pledged \$100,000. The company is offering for sale the unpaid portion of 2,000 shares of 1 per cent. preferred stock, par \$100, with 90 per cent common stock bonus.

Wheeling, W. Va., Aug. 18. Following the most successful summer stock season in the history of Wheeling the Albert Vee Stock Co. closed its season at the Vic-

### WALKLEY'S REVIEW.

(Continued from page 2.)

case, the wife has to keep up the illusion that the voice came from "the other side," while the husband, though confirmed in his spiritualism, is secretly disgusted to discover that the spirits can be such "bad fun." Thus the final situation is an ironic transmutation of the first. The divided pair are now united, the merry sceptic being frightened into simulating belief, while the believer carefully finds belief without cost. Much will depend on the acting of this final situation. Miss Irene may safely be trusted to transfer her laugh adroitly to the wrong side of her mouth, but great subtlety will be required from the actor who has to convey the mixed joy and pain of a belief proved at once true and not worth having. It may, perhaps, count among Mr. Henry Atley's triumphs. Mr. Gerald du Maurier will play Jack the friend—another triumph, for even in his moment of breakdown he will still keep the sympathy of the audience.

Mr. James Harris has not yet exhausted the variations on his "enchantment" theme. After the enchanted wood of "Dear Brutus," where people get a second chance in life, and the enchanted island of "Mary Rose," where time stands still with you, he will with his next play sound enchanted happiness. These will be heard as a weird oblique, whenever any one of the characters falls into sincerity, from pp (amiable taradiddle) to f (thumping lie), and, while they are playing, the character will talk broad Scotch and sketch the pictures of or, in extreme cases, wildly dance a Highland reel. As the characters will be drawn exclusively from the Holland House set (the scene throughout will be one of the famous breakfasts), the extravagance of the compulsory fits of Caldonianism can be seen a mile off. The dismay of the poet Rogers (Mr. George Robey, specially engaged) at finding his best mechanician, in his notoriously low voice, unexpectedly uttered in the broadest Scotch will only be equaled by the surprise of Sydney Smith at hearing his choice of witlings in the same tongue. At one supreme moment the whole party will be joining in a reel, led reluctantly but majestically by Lady H. Fashionable dances (a great opportunity for the customer, and fabulous sums will be open, on the wardrobe) will suddenly change from hopping "vastly amusing, I declare!" and rolled-collared beaus from murmuring "monstrous fine women, egad!" to "ahhins," "hoats, mon," "heck, sirs," etc. The situation will ultimately be saved by a little Scottish maiden, in a plaid (Miss Hilda Trevelyan), who, being sincerely itself, will never speak anything but the purest English, and a lady in a box united against the wall, who will not speak at all. For the enchanted happiness a squad of pipe-majors of the Black Watch, splendid fellows in review order, will be kindly lent from the Edinburgh garrison.

Mr. Maughan has been to China, and has brought back a play which will be as being as unlike "Mr. Wu" as possible. In fact, no Chinaman will figure in it—Mr. Maughan would never do anything so artistically vulgar as that—nor anything Chinese except a little porcelain curio of the best period. This will be sold by auction in a scene (it will be the talk of London) faithfully reproducing a celebrated establishment in King Street, St. James', with Mr. Hawtrey and Miss Gladys Cooper as the rival bidders. It will serve, later, for chief piece justificative in a divorce case between the same parties (with a really witty judge—for he will have the wit of Mr. Maughan—who will make a certain actual humorist on the bench green with envy), and in the end will be broken by an excited counsel (played by the famous crackery-smashing artist from the music hall).

Mr. Shaw—but no, it is impossible for Mr. Shaw himself, let alone anyone else, to guess beforehand what Mr. Shaw will do. Finally, it may be conjectured that the rank and file of our playwrights will write for us precisely the same plays they have written before, under new titles. It would be an agreeable innovation if they would keep the old titles and write new plays for them.

toria theatre Saturday, Aug. 14, and departed for Haverhill, O., to open a stock season. Announcement was made by Manager Jack Ball and Manager Schaefer, of the theatre, that the company would return here next summer.

### CRITICISMS.

Enter Madame.

A comedy in three acts by Gaila Conti and Dolly Byrne, produced Aug. 16, 1920, at the Garrick theatre by Brock Pemberton.

"Proved on several scores a source of great satisfaction."—Times.

"The play in spite of its approximations for Miss Varvel is somewhat ragged. It opens aimlessly during the moments when its leading figure is not on the stage."—World.

### Spanish Love.

A play in three acts adapted by Avery Hopwood and Mary Roberts Rinehart from a play by Jose Felix y Codina, Carlos de Hualde and Antonio Lavergne. Produced at the Maxine Elliott Aug. 17 by Wagenhals & Kemper.

"It is a good old rip-roaring Spanish melodrama. A bold bid for the honors won last season by 'The Jest'."—Times.

"There is reason to marvel that a romantic melodrama, Spanish or any other extraction, so elementary in design and so banal in every sentiment it expressed should arouse the emotions of a sophisticated Broadway audience."—World.

### The Lady of the Lamp.

A comedy in three acts and six scenes by Earl Carroll, produced at the Republic theatre Aug. 17, 1920, by A. H. Woods.

"A vivid and colorful Oriental melodrama, sandwiched between a modern prolog and epilog, telling a Colonial love story with a good deal of atmosphere, and also with a good deal of thoroughly hopeless Broadway humor."—Times.

"Is described as 'an unusual play' and lives up to the description."—World.

### Tickle Me.

A musical comedy in two acts and nine scenes. Book and lyrics by Otto Harbach, Oscar Hammerstein II, and Frank Mandel. Music by Herbert Stothart. Staged by William Collier, produced at the Selwyn theatre Aug. 17, 1920, by Arthur Hammerstein.

"It has nothing startling in the way of scenes or jokes or singing and at times it does move slowly, but it usually hits a bright spot before it has become really dull—and of course there is Frank Tinney."—Times.

"The way the audience forget about the heat after the curtain rose leaves no doubt that it will be a winter show and may even see the dog days again."—Sun.

### GOOD TIMES.

An extravaganza in three acts and 15 scenes by R. H. Burnside; music by Raymond Haldell. Produced Aug. 3, 1920, by Charles Dillingham at the Hippodrome.

"A half a dozen or more good specialties—with even a little attention to humor now and then—several gorgeously costumed ensembles which help to make the new show quite one of the best which the Hippodrome has ever offered."—Times.

"A top notch good show, one of the best and best in a long line of spectacular presentations."—World.

### LADIES' NIGHT.

A farce in three acts by Avery Hopwood and Charlton Andrews. Produced by A. H. Woods, Aug. 9, 1920, at the Eltinge.

"It is a somewhat laborious farce, both manager and playwrights trying to see how far they can go without being arrested."—Times.

"A coarser or more vulgar production could hardly be imagined. The authors, evidently believing that the bedroom farce has become too tame, have evolved the bathroom farce, but the result does not make for cleanliness; in fact, about the only clean thing about last night's performance was the water in the Turkish bath."—World.

### Scrambled Wives.

A farce in three acts by Adolphe Matthews and Martha M. Stanley. Produced at the Fulton theatre, Aug. 5, 1920, by Adolph Knicker.

"It is not the most side-splitting farce of its kind ever devised, but it is laughable. And besides, Roland Young is in it, which helps tremendously."—Times.

"While the new piece did not reveal any startling amount of originality it was well staged and directed, competently acted, and met with the evident approval of the first-night audience."—World.

### GIRL WITH CARMINE LIPS.

A farce in a prologue and three acts by Wilson Colquhoun, produced at the Punch & Judy theatre, Aug. 9, 1920, by the author.

"A singularly mirthless and vulgar farce."—Times.

"It is absurd, cheap and unforgivably stupid. Even its naughtiness, and it tries hard to be naughty, is of the most tiresome variety."—World.



Having secured some royalty as part author of two bedroom farces produced under the direction of no less acute an entrepreneur than H. Woods, William Cullinan is making a try at the production thing on his own account with this an original h. f. of his own writing, as the initial offering. One thing becomes immediately evident. Judging from Mr. Cullinan's past performances as co-author of "The In Mother's Place" and "The Girl in the Limousine," one must grant his undoubted powers of farce delineation, but at the same time temper this extravagant praise with a knowledge that Mr. Cullinan has yet to acquire the master's skill to sponsor a piece as entirely his very own work. Otto Harbach was called in to "doctor" the "Mabel's Room" play, and Avery Hopwood (Continued on Page 14.)



**"VARIETIES OF 1936" (II).**  
 Revue (No. 2 Company).  
 49 Mins.; Full Stage (Special Cyc.).  
 Royal.

This is a reproduction of Harry Carroll's original "Varieties" and is a faithful copy right down to the special epygrams. Harry Richmond is at the piano and handles Carroll's role. Jack Waldron succeeds Harry Miller and holds up the dancing average established by the other turn, and the Ward Sisters are in the place of Higgins and Bates of the other turn. Orma Hark is the voice, following Grace Fisher, and rounds out a strong cast of principals. It is about as strong a gathering as could be selected, and includes six cute characters, one of whom looked into the limelight with the most refreshing personality flashed around recently. She was a plump little chick named Helen Birmingham, and although leaving the line for but one number, she established herself early and the house wanted to adopt her. Richmond is a clean-cut looking chap with a nice baritone voice, and handled Carroll's pianoleg, introducing the different numbers cleverly. Waldron's dancing and his chorus numbers, "Every Little Thing" and "Oh, What a Girl" were distinct assets. He and Richmond are to be co-featured. Orma Hark has a powerful soprano voice, and stage several semi-classical offerings, also looking well in her different changes. The Ward Sisters are poppy dancers. The songs by Ballard MacDonald and Carroll are holdovers from the original and sound just as tuneful and smart as before. The new act was built for the west, but direction will never bother it, for it could follow the original anywhere. It's one of the brightest of the revues of last season. *Con.*

**PAUL PETCHING.**  
 "Musical Flower Garden."  
 Full Stage (special act).  
 Fifth Ave.

Paul Petching is presenting a musical oddity and novelty in a flower garden set. The turn concludes with a musical illusion that, presented with an air of mystery, gives the turn a commanding finish made already interesting at the same time. The garden has an apple tree, rose bushes, low laid flowers and a sun-flower bunch. All are played upon by Mr. Petching, producing music of one quality or another through the medium of favorite old melodies. Opening, Mr. Petching, who alone occupies the stage, sings, and after that he hums throughout the turn, to the finish, and for the encore, does a cornet solo in "one." The finish in "one" is likely in for convenience of the stage manager if called upon. The illusion is music produced from the roses as Petching with a sprinkling can pours water over each of them. There are several. The other musical contraptions like the apples or sun-flowers are played openly by Petching. That may be seen. But it is also seen that he does not play or touch the roses as the water falls upon them. If they are played from back stage the playing is perfectly synchronized with the falling water. It's a brand new plan in novelty music. Mr. Petching dresses cleanly and neatly, in summer attire, and looks very well upon the stage. The present stage setting appears like a worthy effort. It is attractive and remains attractive, even before it is electrically lighted up, the entire stage being a glow of flowered lights when this happens. The setting and the musical illusion finish are enough to carry Petching along in the first half of the two-a-day bills. He handles himself like a first class showman and knows how to sell his stuff. Petching's present turn is a revision and modernized elaboration of his former act. He has done it very well and is entitled to notice. *Good.*

**WEIR and CREST.**  
 Singing and Talking.  
 14 Mins.; One.  
 American Roof.

Two men, one straight, the other doing a well-characterized "wop." Talk starts 'em off. It's new and bright, having to do with the "wop's" desire to become a citizen. The team have their own material, and might well be credited with not picking on any of the other double Italian routines. They don't say "Push 'em up," either, which also outlives 'em to another boost. An operatic medley with a good set of comedy lyrics discloses a mellow tenor possessed by the comic. Straight also sings better than the average. Yod'ing bit closer. The turn changes up about to closing on the "Hot." Should develop rapidly. *Well.*

**MARGARET YOUNG.**  
 Songs.  
 10 Mins.; One.  
 Colonial.

Margaret Young is programmed as a comedienne "with an inimitable delivery of songs." "Inimitable" is hardly the adjective. "Individual" would probably be more correct. She has an "individual" personality for the delivery of ditties as a vaudeville single that is well worth while. She opens with "Don't Take Away Those Blues," a raggy number; then "Daddy Um Tum," a travesty Spanish serenade, a semi-talking impression of a disappointed chorus girl who is going back home utterly disillusioned which includes two ditties—"They Don't Make 'Em That Way Any More" and "Oh Daddy You're So Mean to Me," the girl of which is that the chorus ladies no longer get autos and millions from stage door John. She followed this song scene with a rollicking seaman's ditty "My Little Bimbo Lived on the Honolulu Isle" and alternated to finish with an encore entitled "Where is My Sweetie, Now Blues," which is a corking comedy number and which she warbles "singingly." But the audience Monday night was not content to let it go at that, so she had to return and give them one of her old numbers, "Oh By Jingo" with an original set of gyrations and grimaces, and then a little speech to stem the applause. A rather light voice for a single, but she rhapsodizes ecstatically along rather original lines. *John.*

**NAN TEMPEST and CO. (3).**  
 "Thirty Dollars" (Comedy).  
 14 Mins.; Two (Special Set).  
 Royal.

A special drop representing the outside of two dwellings with practical doors and windows form the background for this comedy shift. It is all about an inebriated husband who comes home minus his \$30 salary and whose wife refuses to admit him to the house. They stage a squabble that reminds somewhat of the McMahon and Chapelle domestic quarrel of years ago. An effeminate neighbor objects to the wrangling. The husband starts to clean him up when a cop appears and is about to arrest both. The wife haws out the officer. A reconciliation follows with the husband remembering what he did with his money and producing a small packet from a side pocket. The act doesn't get anywhere at present, mainly through the limitations of the material allotted. The rest of the cast is adequate. Miss Tempest as the wife gives a most acceptable performance. The neighbor is an excellent type and a capable artist. The first part drags while the story develops, and the lines could be freshened up. They contain some wheezes. Rewriting would help immeasurably. At present it isn't strong enough for the better bills. *Con.*

**ROY ROBERT and CO. (3).**  
 Dancing (special drop).  
 11 Mins.; Full.  
 Audubon.

Ray Robert is presenting a dancing turn, assisted by a female member working in the same capacity as himself and a male piano player. The act itself proved that the couple have dancing ability but the stage setting and routine is the big drawback. Both combine their efforts for the introduction of the turn followed by a piano solo. The female member then renders an individual dance number with attire resembling a peacock, the latter being very well selected and worthy of reward. Followed by his individual offering the couple combine for a finish demonstrating ability for the better class of houses, providing stage setting and a proper routine of work is installed.

**HEWITT and MITCHELL.**  
 Piano Act.  
 13 Mins.; One.  
 Alhambra.

Two men. One handles the songs, the other piano accompaniment, harmonizing intermittently also. After the usual special song opening about what they're going to do, etc., a Dixie number followed in very Van and Schenck fashion. A "Steamboat Blues" also served well following which the pianist semi-talked semi-sung "I Don't Have to Lie to Go to Heaven." "Chile Bean" preceded an encore. The vocalist can do tricks with a blues number or a conga song, although the "Chile" comedy number was not put over as well as it might. Acceptable No. 2 big timers.

**MEL KLEE.**  
 Blackface.  
 One.  
 5th Ave.

Mel Klee in blackface is a perfect imitation of Al Herman. But Klee says nothing about that. The cork on Klee's face even hides whether he is actually like Herman. That is the only possible difference between them as single acts, excepting their salaries. Herman has been at it longer. Klee was with him as the singing "piano." Herman probably has often said, "That's what I got for having carried a guy with me." A woman could not have copied him so faithfully. Klee does all Herman did in vaudeville—talks, sings, coughs and laughs—besides commenting on the bill ahead of him. Klee has so thoroughly imitated Herman that it will most likely be overlooked. It has been claimed Herman was not the first to comment on the rest of the bill. Some say that goes back to Jack Wilson. Mr. Wilson may have said it himself. Others remark it goes behind Wilson, and along with a very large lot of all the nut stuff that has sprung up in vaudeville the past few seasons, to the original nut, James J. Morton, "The Boy Comic." There is hardly anything in nuttiness excepting the breaking of hats and back drops Mr. Morton hasn't done in his day. With one exception—Van Hoven. Van Hoven is an original a cut as Morton. Van Hoven is in England now. He is using but little of the live business. During his act Van Hoven remarks to the audience: "Will you excuse me while I go out for a drink? I am awfully thirsty." He then leaves the stage, and leaves it bare for over a minute before returning, with the English thinking that is delightful fun. It is because it is freaky as Morton's stuff was in the days when he had it all to himself.

Don't lift Van Hoven's scheme. He's shortly coming over. Klee sings three songs. He also tells the "McAlpin" gag, about finding towels in one of the girl's dressing room and knowing her right name. His newest sounding gag was: "For the ladies—the married ladies—a brand new song. Don't slap the baby in the face; nature provided a better place." If Klee owns that one he ought to comment it in, for any one who sees what he has copied will have no compunction in copying that. Some weeks ago Herman is reported to have complained to the N. Y. A. about Klee. But here Klee is, in a Keith house. It was held by the Joint Complaint Committee in the complaint of Claudius and Scarlet against an alleged copy act in vaudeville that although Claudius and Scarlet were in a production (Hippodrome) the act in vaudeville had taken their idea and must stop it. Herman is in a production ("Greenwich Village Follies"). Claudius and Scarlet have a novelty act, with no original material except the idea (playing old songs thrown upon a sheet to banjo accompaniment). Herman has a style of work that has been copied which takes in personality under blackface acquired through manner of dress and bearing, meaning actions and exclamations. Klee has taken all of these, besides the routine. Why the delay in the Herman-Klee complaint? As to ability of or by Klee—who can tell? Who could ever gauge anything worth while about a "copy"? Klee will be all right where Herman hasn't been, and if he plays where Herman has been you will know he is playing it, because he is playing it cheaper than Herman would. If that isn't cheating, what is? *Sim.*

**POMEROY, BREWSTER, and FRANK.**  
 Songs, Dances and Piano.  
 14 Mins.; Full Stage.  
 American Roof.

Two boys and a girl. The boys are on first for a short audience bit. They go into a double, one playing the piano, and the girl enters and interrupts. Double between one of the boys and girl next. A short dance with this. Girl solos a shimmy song. One of the boys sings a rag number, followed by a well executed soft shoe dance. Girl gets stage alone next for a "chink" song done in pretty Chinese costume. Pianist gets an inning, unveiling a brief monolog at the piano and singing. He has a good voice. The trio close with a jazz number putting it over nicely. All three apparently have recently graduated from the cabaret field. With a month or so of playing they should round out a first rate specialty. Each has plenty of talent. All that's needed is stage experience to develop it. The act pleased at the Roof. *Well.*

**FLO LEWIS.**  
 "The Dancing Songstress."  
 15 Mins.; One (Special).  
 Alhambra.

Flo Lewis has a whopping new single that should keep her working all year round. She opens with some corking business with a colored maid, the latter by the way a clever girl. Miss Lewis then explains she has found nothing new in the various songs she has studied and after consulting various authors, who required thousand dollar fees for the advice that she do a dash of shimmy to a "mother" ballad, followed by an Al Jolson impression with some more G. M. Cuban stuff for an encore, she has decided to carry out her own idea with her single act. A discourse of her troubles with her former vaudeville and musical comedy partners (she was last in "Tick Tack Toe" with Jay Gould for a partner, followed which hit the "wise" ones in the house as something exceedingly funny. Her explanation that when they get on the road, her male partner usually becomes "lonesome" with his desire to rehearse long scenes at all hours, often resulting by his interpolating scenes that weren't in the play earned huge guffaws of appreciation. A blues number concluded to the effect that the "man who plays the meanest blues wins my heart" with each instrumentalist in the orchestra blushing his wickedest. The act result is a K. O. That brought her back for a clever encore bit when the maid brings on a note which Miss Lewis interprets to be an epistle de mash, but which she reads aloud to discover a bill due written in commandeer manner. It starts alright with "I am waiting in the alley for you after the show," but it is not from the ardent admirer she imagined, but from an impatient tradesman. All considered a cleverly arranged, cleverly written, cleverly staged act worthy of such a clever artist.

**MACK and DEAN.**  
 Talking and Singing.  
 16 Mins.; One.  
 American Roof.

Man steps out in one, makes an announcement he is a traveling representative of the circuit and is there to ascertain what style of entertainment is liked best by the audience. The spiel was very convincing, by done a businesslike demeanor and manner of speech giving the impression the speaker was really what he stated. Girl takes interrupt from audience. Crossfire between pair, holding a succession of laughs. Before the audience becomes aware they are witnessing an act the girl takes paces around glasses of a brown-colored liquid at the direction of the speaker on the stage. This business is productive of some excellent comedy. Girl takes sings a ballad from the aisle, getting a lot out of it through clear enunciation and well-modulated soprano. While girl is singing man changes from business suit to tux. Girl off for a change while man delivers ballad. Girl back in evening dress. Some kissing business that brought results, and a double song for the finish. This gets away from the cut-and-dried "audience act," possessing considerable novelty. The act was one of the hits at the Roof. *Well.*

**"HALF PAST TWO" (6).**  
 Singing and Comedy Shift.  
 22 Mins.; Full Stage (special).  
 American Roof.

"Half Past Two" is a Victor Hyde production. It's a singing act with a slight thread of story, just sufficient to furnish an excuse for dialog and business between the eight song numbers. Simon Meyers, a blackface comic, who evidences plenty of experience in the character, interpolates comedy here and there with pleasing results. There is too much talk at present. With the surplus dialog supplanted by comedy bits and business the act would undoubtedly attain the speed now lacking. One or two of the numbers could be eliminated to advantage. There are four girls, one a principal with a good soprano. All of the girls dance acceptably. A young chap leads several numbers and handles the material allotted him with lots of pep and personality. There are a number of costume changes for the girls, all attractive. The act could not show to best advantage on the Roof, as its entire scenic equipment could not be brought upstairs. On its Roof showing the act is a good flash for the small pop houses. It appears to need a lot of fixing for the larger small timers. *Well.*

**GEORGE LE MAIRE and CO. (3).**  
 "The Dentist" (Comedy).  
 16 Mins.; Three.  
 Audubon.

"The Dentist" is the title of another scene out of "Broadway Brevities," which opens at Audubon City shortly. It is the third scene from that show presented at this house in the last two weeks by George Le Maire, who is also managerially interested in the production. Le Maire is a dentist while Frank De Voy is the customer. After informing the dentist of his ailments the doctor pursues the characteristic routine of treatment, putting the patient through a "third degree" that causes continuous laughter. When finished Le Maire offers De Voy the job and authorizes him to perform the same treatment on the next customer. The latter is a woman. Immediately upon her entrance she is thrown about like a piece of paper in a hail storm for a finish.

**"THE USUAL THING."**  
 Comedy Talk.  
 9 Mins.; One.  
 Audubon.

The last half of last week marked the second appearance of George Le Maire presenting another individual scene which is apparently intended for "Broadway Brevities." Le Maire also appeared at the house the first half of last week with Bert Williams in the "Jail House" scene. Notwithstanding the present title being of some value other authentic information brings out the fact that it will be called "Flirtation" in the show. The cast includes Le Maire, himself, Eddie Russell, Lillian Parker, formerly of the Russell and Parker vaudeville team and an additional female member. Things start going with Le Maire and Russell holding a conversation built around the comedy lines about a recent poker game, gradually drifting off to the fact that they have an appointment with two girls that evening. The girls finally appear after the boys have taken up about three quarters of the regular time allotted the act. Following the customary introduction a conversation commences about where the quartet will go. Le Maire suggests the high spots which is good for laughs due to the fact that his bank rule consisting of 11 smokes was previously borrowed from Russell, leaving the latter dead broke. The troubleless member can't see things that way and immediately ends his supposed sweetheart to his side and indulges in a quiet conversation. In the meantime Le Maire is highly recommending his partner's conduct toward women to his own sweetheart. At this point Russell receives a smack on the face conveying the impression that he spoke out of turn or too soon. Girl then informs Le Maire of the talk and the latter also becomes disgusted and departs with the two girls on his arm, and at the same time throws the stranded gent two bits of the eleven dollars indicating that the amount is more than sufficient for the manner in which he treated the girl. The turn on a whole does not measure up to the "Jail House" scene. This is the Sunday night special that Le Maire and Canter did last year.

**TRIBBLE and DIGGS.**  
 Singing and Comedy.  
 14 Mins.; One.  
 American Roof.

Two men, both in black face. One appears in male garb doing a swell, the other impersonating a high toned "wench" throughout. Open with short routine of talk. A double song next, followed by another short session of gags. "Wench" solos topped off with a brief bit of stepping. While "wench" is changing costume partner sings a ballad. Finishing number effectively harmonized. Act is entertaining and should find the going easy in the pop houses. *Well.*

**VEE and TELLEY.**  
 Hand and Head Balancing.  
 10 Mins.; Full Stage.  
 American Roof.

Man and woman. Woman is the understander, handling the man, a husky chap, with ease and precision in all of the familiar hand and head balancing stunts. A dog is used in several formations. While the animal shows plenty of intelligence and ability, it might better be eliminated as it given the turn a small time appearance. Both man and woman are clever performers in their line, the man being an especially capable ground tumbler. Classier wardrobe would improve the general effect greatly. Good small timers opening or closing as they stand. *Well.*



[illegible]



seemed a bit strong for a mixed audience. The woman gets into tight for the finish, making an eye-glancing appearance that insures applause for the getaway. The man wears horse blinders for a comedy bit at the piano. Although used somewhat differently than in the Williams and Wolfus act, the use of the blinders gives the impression Gordon and Delmar might have taken a good look at the other piano turn.

Lee Beggs and Co. have a likeable comedy sketch in "Old Folks at Home." It's just made to order for the pop houses and cleaned up its full share of laughs on the Roof. Mr. Beggs' old man characterization was nicely suggested and the company of three made the most of every comedy opportunity. The act held attention throughout, landing solid applause at the finale.

Carl and Emma Frabell wound up the show with their classy tight wire turn, holding the travelers to the finish and giving the bill a touch of real big time atmosphere. Sell.

## FIFTH AVENUE.

The second scorching day of the week (Tuesday) saw a fair crowd at the Fifth Avenue for the night performance. In this hot time one may feel for the actors on the stage behind the seething footlights, but how about the musicians in the pit, who must sit and play beneath or next to their stand lights for the entire evening? What those boys must do to a shower bath when their work is over!

The bill was quite well set up, with Whiting and Bert the headline as well as the favorites. Two sketches were on it and the heat may have affected both. Particularly did the Doris Hardy comedy playlet, "Speaking of Men," lack snap, while the other was Laura Pierpont in "The Guiding Star," a recently produced sketch by Taylor Granville. It was written by Edgar Allan Woolf. The piece misses through its story, but that affords a fine opportunity for Miss Pierpont to characterize which she does with a commendable degree of success.

"The Guiding Star" would be a laugh through its story if intended as satirical stuff on the mother, but it doesn't do that. To provide Miss Pierpont with the opportunity there is dragged in a plot about an elderly married couple who are ordered out of a mortgaged home by its owner. Because the son of the elderly couple liked the son of the owner, the date of moving is changed from next Monday to tonight without anything mentioned about foreclosure proceedings. And then the long-lost daughter appears, the wife of the owner's long lost son. Both came home that very eventful evening with the baby. Instead of walking out of their home on the eve the evicted family is invited over to their enemy's house for a family reunion. The cast is just sketchy excepting Miss Pierpont, but the way Miss Pierpont's characters are topped in almost ruins them. Every few moments the father and mother have visions. The old man continuously tells his wife their daughter is a mad "un, he knows it, and the wife says if she is he made her so before she ran away through his belittling remarks to her presence. At each vision the stage darkens, and when relighted there stands Miss Pierpont as a tough chorus girl at first, then a Salvation Army hante, as a dope and as herself. It was hard matter to bleed and blended badly. Just how far this piece will get may be interesting to note. The story and construction are against it for value, but Miss Pierpont can carry it in a spot.

That idea of influence on the young by their parents or others through remarks in their presence on the nature of a child is a fine thought as expressed in "The Guiding Star." If it is Mr. Woolf's own he may be proud of it, for it is perfectly true and applies as well to adults. There is nothing that will so severely lessen a person's character or misdirect it as derogatory comment steadily applied, and this in the case of adults takes in manner of living, and so on which takes in everything. If Mr. Woolf would write a play on the same theme as could command serious attention through it.

Another reminder of home on the bill were Cunningham and Bennett, with their scrappy husband and wife act in "One." Every time they are seen they recall many favorites faithfully. Cunningham and Bennett worked hard and to good results, even in the murky atmosphere.

Mal Klee (New Act) had a good position and a good act though the Klee act was Al Herman's. Paul Puching (New Act) set garden scene in a musical novelty. Ryan and Brennan, two boys with Jack Ryan singing, got an exceptional reward for the No. 2 spot. Camille and Birds closed the show. Star.

## LEGITIMATE SHOW REVIEWS.

(Continued from Page 15.)

used operated similarly on the "L. L. mountain" effusion. Therefore Mr. Collinson might have done better had he allied similar collaboration with this his newest effusion.

The stars in show—decidedly so in

spots—high-provoking only in spasmodic stretches and impressions as being too short for a full evening's entertainment. Not that it is "meanless," for there is sufficient plot for a corking farce, only it has not been taken advantage of to the fullest measure. Here is where the collaboration stunt could have developed a happier result. The show runs a bare two hours from the first curtain at 8:40 to the final curtain at 10:35.

The title role, that of a female attorney who specializes in divorce cases, is being enacted by a player who chooses to remain program-anonymous, presumably for press stunt reasons. Inside stuff says she is the life of the producer. The action begins in the form of a prolog in this attorney's office, where and when a man (Wilfred Clarke) enters and expresses a desire to become divorced from his wife, immediately contradicting the statement he is being driven to this by the attentions of a lounge lizard, John Baird (Philip Harrison), to his wife, for the consequent belief she loves him in favor of her own legally wedded spouse. The lawyer makes no bones of the matter and evinces the information that "you must be caught with the goods" in New York to acquire a divorce, which she immediately sets about doing with the assistance of two professional correspondents, Daisy (Edna Leslie) and Potts (Olive Cooper).

The fun then begins in the acts I and II, when the professional correspondents forget to correspond with discretion through the imbibing of a flock of stray liquor they find wandering about in the Hammett domain. Their apologetic excuse later that "what's one to do when they haven't tasted the real stuff since last July" almost results disastrously for practically all concerned. At the base of this trouble is that both women, who have spent the night in their client's household, wake minus their clothes with little or no conception of what had occurred the preceding evening. The inimitable Dallas Wolford, in his usual better role, explains this extraordinary occurrence in the epilog with the statement that the dry cleaner, who had previously called for his master's clothes, had evidently taken the girls' also with him.

By reading between the lines it is quite evident the piece is unusually broad and coarse. It has passed the ringer stage long ago; "ringer" is a polite term for naughtiness, but this is the cheap "dirt" play of the stock of spitting dramas seen hereabouts in which the featured prop is the well-known Grand Rapids staple of furniture. Several well-known clichés that are not the usual thing in society are recited nonchalantly on the slightest provocation, while the lingerie display of the would-be correspondents is unnecessarily wanton.

What laughs there were—and it must be granted there were quite a few, thanks chiefly to the business of the players—but what laughs there were resulting from the lines all seemed hackneyed and developed about stock jokes. The bromide, "Are you trying to make a fool of me?" "No, nature saved me the trouble," was used no less than three times in as many different forms. The play struggles frantically, spasmodically, almost hopelessly to please, but its intended fun is but like the frothing of a leashed animal; it is being held in check though desirous of moving on apace. Not that the lingerie business was restrained—far from it. The lines, however, just missed.

Whether the piece will make money is a matter of conjecture. At \$250 per in this 290-seat house (Punch and Judy), with absolute capacity it may mean a little over \$6000 on the week, which should clear enough, considering the modest cost. Mr. Collinson has leased the Punch and Judy for the season, anyway, and announces the fact as "Wilson Collinson's Season," it being his intention to try out several of his pieces here.

The cast averages up fair on the whole, with the sterling efforts of Dallas Wolford and Wilfred Clarke offsetting the mediocrities of others. The title role player is no brilliant artist, passable only, and could have been more convincing. Miss Leslie as Daisy, one of the correspondents, was pleasantly naive in the brazenness, but the other professional correspondent, coupled with a generous lingerie display, looked quite coarse in her part, although succeeded some "fat" lines, which missed because of an evident antipathy on the part of the audience. Mr. Clarke was his usual farcical self with his foolish glances where other efforts failed. The balance of the support passed except the "John Baird" role, which was amateurishly handled. Philip Harrison was not a very imposing "lounge lizard" as he is supposed to portray, and could not refrain from openly smiling at the funny cracks, at times being compelled to literally "wipe off that smile" with the palm of his hand. He must be a recent addition to the cast. Priestly Morrison staged it.

The most angle, which is always a lodestone in attracting audiences, may keep this newest and rawest bedroom farce in these parts for some weeks, with cut-rate assistance if needed.

Revision and doctoring if it is

immediately buried may resurrect it into a sure-fire farce for some other season's exhibition.

## SPANISH LOVE.

In a far-off distant corner of Southwestern Spain lies the Kingdom of Murcia. It is a small, remote, isolated town. There they worship God—and water. There also do the sun's rays beat down quite so hot. There also is the land of oranges. And the people of no other land are quite so lazy.

As God made Murcia, it was an arid wilderness. By irrigation man has made it a land of fertility. And the day after it will be Murcia. "Spanish Love" runs an oft-quoted edge of Murcia.

To the north of Spain the Province of Murcia is the Garden of Spain. The orange, the pomegranate, the lemon and the olive, particularly the olive, of these people of Murcia, have furnished legends which date to antiquity.

Then, then, in Murcia, the land from whence has come the play, "Spanish Love." And now, as the play begins, you'll meet in turn:

Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman  
Don Juan... Walter Hickman

Before what might be described as the cream of a regular first night assemblage if one were handling the matter from the "society" point of view—there were two other metropolitan premieres Tuesday—"Spanish Love," the second Wagnerhals & Kemper production, was brought to the Maxine Elliott for the edification of the aforementioned select assemblage, and from the looks of things, for many other such enthusiastic, if less choice audiences that will follow, "Spanish Love" holds sufficient novelty in the manner of presentation and production to make it one of the most talked of things theatrically. It is only a question now as the manner the public will accept this unconventional stage product.

The regular stage has been extended into the audience by the complete covering up of the former orchestra trench and beyond that some three rows. This provides right and left entrances through the lower stage boxes, which are utilized. Then, too, the players come down into the aisles to speak their lines, oftentimes making their entrances from the back of the house. It is a novelty, to be sure, quite reminiscent of vaudeville "audience acts," which, according to the circuit officials are undetectable and more or less disturbing and only beneficial, if at all, to the orchestra patrons and last entirely to the balcony and gallery audience.

It imports a sense of realism to see the artist on the stage half the player coming down the aisle as if from the distance it is supposed to represent. If one will argue the theatre should be a place of illusion, not delusion, in the matter of fancy the effect is suicidal, what with the players with their gaudy Spanish costumes and party make-up physiognomy ever ready to distract the craning audience. It did not—much! with the first night crowd, but then they're a very conservative bunch.

The drama is by Avery Hopwood and Mary Roberts Rinehart, adapted from the work of Jose Pilo y Concha, Carlos de Rialto and Antonio Laverne. The incidental music is by H. Maurice Jaquet, based on the popular airs of the Province of Murcia. To complete the technical detail the program would have us believe "The costumes worn are the authentic costumes of Murcia, designed by Maria de Beville and executed by Otter of Madrid. Theatre decorations by Livingston Platt. Musical conductor, Paul Schneider. Scenery designed by Noyen Bergman."

Now that is down black on white, there's the story to be dealt with. It is a highly colorful, highly passionate affair, which, if all things fail, will lend itself admirably for operetta or musical comedy rehashing. It would prove more effective in the musical vein than as straight serious stuff. The story concerns itself with the feud between Javier and Pencho, the former having been wounded by Pencho, who up to now was in exile in fear of the law. Javier is seriously ill, and as matters prove later actually dying on his feet. The pretty Maria del Carmen has been nursing him back to health as best as she could, which attention the ardent Javier interprets to be a more than superficial Samaritan interest. However, Maria loves Pencho. The sick man's father, holding the fact that he has the evidence to convict Pencho as a would-be assassin, forces her to become betrothed to Javier if she be interested enough to keep her beloved Pencho free from the guards of the law. Pencho enters in the midst of the betrothal ceremony and the girl declares her unwillingness

to proceed with this farce after Pencho has openly confessed his guilt. He would rather be imprisoned than see her belong to another in the reason therefore. When Javier is apprised he has not much longer to live, he lets both lovers go free.

That is the bare outline. The intermedial details are interest compelling, further enhanced by sterling portrayal. A glance at the cast line-up discloses no "name" of any great proportions, but the company individually and collectively shapes up into as high grade a group as could be desired. William H. Powell as the ailing Javier easily annexed the histrionic honors of the evening. The sympathy was entirely with him, and his sibilant, passionate hissing through clenched teeth in times of impending physical combat with his former assailant Pencho, for whom he feels himself a match any time, was a thing to marvel at. Crouching, pitiable in his physical slightness as compared to the burly Pencho, yet majestic in the passion that prompted him, Mr. Powell simply "brought down the house." It was a personal triumph that does not fall to the lot of the average performer. Not that James Hennie as Pencho and Maria Ascarra as Carmen were slighted in the last—far from it. But no matter how great were their receptive there was one shade of extra fervor in the one accorded Mr. Powell.

To accord further individual honors would compel the repeating of every member in the cast. Suffice it, Mr. Stephenson as Javier's father distinguished himself by his sincerity of manner, as did Gus Weinberg in a comedy role, and Ben Hendricks as Pencho. Nor must the Los Carillos (from the Royal Opera House, Madrid) be forgotten with their terrific chorale efforts in the betrothal scene. The couple can become vaudeville fixtures any time they choose.

The piece is in three acts, covering a one day span from morning to night. It opens in a corner near the church in the heights of Murcia in the morning. The characters are introduced on the fore part of the stage here before what would correspond to a fancy drop in "one-act" for mass. Not until after some ten or twelve minutes of talk is the drop raised to disclose the wider expanse of courtyard. What the purpose therein may be is problematical. It certainly would be more effective to disclose all of the scene immediately. The second act is the courtyard of Domingo's house in the twilight. The third, a room in the house at night. It is Sunday.

To prophesy as to its popular, or otherwise, success is difficult. Word of mouth publicity will do more for it than anything. Its superabundance of secular atmosphere—though inoffensive in the least—raises itself as one objection as far as this cosmopolitan burg is concerned, but its novelty commands itself the strongest in its chances for success.

With the large company and assisting musicians, singers, dancers and townfolk, the piece must draw in large quantities to make money.

## OTHER VAUDEVILLE SHOWS

### CHATEAU, CHICAGO.

Chicago, Aug. 15.

The patrons of the Chateau were given value received and even more when Freda Leonard and her Jazzland Five appeared, going through the performance with all the vim and vigor that such an act calls for. Miss Leonard is easily the best "shimmy" dancer and singer of blue songs heard in the outlying section. She makes three changes of costume. She was easily the hit of the bill.

Maureen Ivins opened the show. He sings alongside of a talking machine and his voice harmonizes with the singer on the record. He was well liked, due to the novelty. Frank and Clara Latour in their clever juggling act appeared next. They worked into the graces of the audience. Next were three colored performers known as the Dweey Trio. This act must be new and needs rehearsing. The straight man appears in an evening dress suit—which must have been made in the days of Eugene—and can easily be used by the comedian. The songs are not of the type that should be used by this act; they should use comedy numbers.

Maureen Mamets and Co. in his old skit, "At Eliza Island," went over well. One of the old rathskeller type of piano acts followed. Emma, Calvin and Cambridge, and they made the patrons just like them—that's all. They sing some real novel comedy numbers and each one works hard to put it over. The boys seemed to do a lot of "holding," which did not help the act.

### STATE-LAKE, CHICAGO.

Chicago, Aug. 14.

The Monday opening crowd was considerably above the average due to the strength of the bill. A line-up that reached almost to Lake street before the theatre opened at 11. Winona Winters and Ben Jerome

head the list. Libonati is playing a return engagement, having played here not so long ago. He is easily the master of the xylophone, for when he plays "just" everyone sways. He was generous with his encores, and the more he gave them the more they wanted. The Three Lees opened the show in a clever juggling act, which carries good comedy and a good routine. The blackface comedian drew some laughs with his hat juggling, in which he uses the audience to assist him.

"Flirtation" followed Libonati and moved along in fine style. The act carries very nice scenery, using plenty of color. Dorothy Can is featured, assisted by Frank Ellis and Al Garbelle, a local boy, who can put on a real soft shoe eccentric dance. They satisfied everybody.

Then came Dunham and Williams, and these two two-hundred pounders proceeded to mop up with their clever act. Both these men can sing—one with his large voice was forced to take three encores for one number. The act finished with the boys taking several bows. One made an announcement about the act following, Eva Shirley and Co., which consists of a five piece jazz orchestra and Al Roth, that on account of the baggage tie-up the act would appear in street costume. Miss Shirley sang her numbers, assisted by the orchestra on the platform—and was well liked. The hit of the performance was Roth in his own conception of a "shimmy shaker."

## MAJESTIC, CHICAGO.

Chicago, Aug. 14.

A smooth running bill and a fair audience, with neither enthusiasm. Of the nine acts on the bill there were 15 men and seven women, including three single men turns, James J. Morton, Anthony and Bert Hanson.

James J. Morton opened proceedings with a fifty little speech announcing every act and getting his share of the laughs.

Garcinetti Brothers with their hand to hand, trampoline and hat juggling started the show, with good results. Anthony whistled his way through a classic and a popular ballad, then going into an accordion for fair results. Myrtle Fiske and George Lloyd in a neat little skit with harmony singing and some talk pleased. They carry two special drops and leave a very pleasant impression. Lloyd has a peculiar way of holding his hands which he should get out of, as it spoils the neatness of the turn.

Mrs. Dorce's operatic, showing "Operatic Sweethearts," was easily the hit of the show. Bert Hanson, using his "Liberty Band" speech in the middle of his act instead of an encore and finishing with his story of an olive, put it over in showmanship style.

Alexander Carr and Co. in an "April Shower" came in for good returns, but not enough to call for the money that Carr stepped out of his character to do in Scotch dialect at the end of his act. Swer Brothers handed the mob a few laughs and giggles with their darkly impersonations, and gave way to the "Miniature Revue" presented by Lillie Jewell Foulker. This is probably the best stand manikin act in vaudeville, and Miss Foulker should receive credit for bringing a new act out almost every season. She held in 90 per cent. of her audience and closed to a good land.

## ENGAGEMENTS.

Florence Gerald, Louis Frohoff, Clarence Rockefeller (Wm. A. Brady), "The Immortal Violin," Navy and Brennan, "Greenwich Village Follies," George E. Mack (Shubert), "Blue Bonnet."

Al Roberts, Florence Morrison, "Her Family Tree" (Nora Bayes), Jean Richardson, "Titter Tatter" (W. B. Friedlander).

Frank Masters and Phil Golden, for the Billie Shaw act, replacing Dave White and Edward Heide worth.

Baroness Nerka Rouskaya, for new "Midnight Frolic," Parsh and Peru, with Cort's "Jim Jam Jena."

Herbert Hiley went into the "Midnight Frolic" Monday in the role formerly held by John Price Jones. He will remain for the new show which opens a week from next Monday.

Russell De Bar, as assistant stage director of Glavan & Block's "Rainbow Girl."

Marjorie Wayne will understudy the prima-donna role of "Maid to Love." Lillian Ring also engaged.

Earl House for "Robert E. Lee," Thomas Dixon's new play.

Marguerite De Von for George Goss' "Polly and Her Pals."

Harry Cowley, as the king, Ed Wynn's Carnival.

Annette Hade (Elegfeld) "Midnight Frolic."

Paul McAllister, Howard Truett, Thos. Lawton, "Mystery."

Lillian Berse (Gus Edwards) "Revue of 1936."

Emma Dunn, Ralph Morgan, Lil Han Lawrence (Belwyna) "Boony."

Malcolm Williams (Belwyna) "The Love Woman."



## IN LONDON

By IVAN P. GORE

London, July 28.

News has reached here of the big success made by the H. B. Waring company in India. The show was at Madras and produced "The Choice," "Romeo and Juliet," "The Stripes to Cooper," "Mr. Pim Passes By," "The Purple String," "The Saving Grace," "The Speckled Band," "The Butterfly on the Wheel" and "Don"—a fairly varied repertoire, to which they are continually adding. The company includes H. B. Waring, Charles R. Quartermaine, C. Wordby Hulme and Edith Smith.

Larry Austin Vining failed utterly in her recent lawsuit in which she sought to prove that Daly's success was a plagiarism of a piece by her late husband called "Diogenes." In the Chancery Division Justice Lawrence ruled there was no resemblance beyond that common to most musical pieces and for the matter of that other plays had just been told that there were only 24 plots in the world, all others were plagues from the originals and accordingly judgment went in favor of the defendant. Robert Kvett, Gustav Auer, Dorothy Gwynne Sherbrooke and Edwin Joseph Kings. Joan Collins described how the producers refused a bigger salary until she went before them: "Lovable," the author, said that being the author he was the only person of whom nobody took any notice; Max Pemberton said there was nothing original in either piece and a good many other people were as humorous in the witness box as they are on the stage, in some cases more so.

"The Man Who Came Back" will shortly be transferred from the Oxford to another theatre. The octonimo music hall will be redecorated and will open again with an extravaganza founded on Arabian Nights stories with scenery and costumes by light. Should the proposed Ziegfeld season not materialize at the Garrick in August, C. R. Cochran will produce "Le Dancour de Madame," a French topical farce by M. Armand and Jacques Rouquet. At the London Pavilion, also in August, he will produce the revue "London, Paris and New York," written by Arthur Wimperis and provided with music by Herman Darewski. In this popular musical comedy star will return to the stage. The cast includes Nelson Keys and Arthur Roberts.

"Cherry," produced by C. R. Cochran at the Apollo July 22, is something quite new in musical comedy, and for once the first night enthusiasm was justified. It has a story, music and is quite free from the usual banalities or vulgarities. The book, by Edward Knoblock, is witty and well written, telling of the adventures of a pretty coxswain girl in "high society" while Melville Gibson's music would even years ago have been played on every street organ within the fortnight. In "Cherry" C. R. Cochran has a top-hat show which should last him for months to come.

When Terry's jewels were sold at Christie's recently and realized £400 in 10. The buyers were well known dealers, who will doubtless realize a big profit. Among the jewels were such historical relics as Charles Matthews' coronet and the emerald and diamond chain worn by Sir Henry Irving in "The Rollo's Stratagem," also the gold snake necklace worn in "The Cup." These however went at a very low figure despite their authenticity. The famous dealer, Sir Joseph Dawson was the purchaser of the watch and chain which was originally the property of Mrs. Abingdon.

The craze for turning theatres into cinemas and running picture seasons continues, but one management at least appears to have burned its fingers. The Winter Garden failed to draw with a propaganda film "And the Children Play," a dubious attraction and badly advertised, the chief publicity consisting of half a dozen girls clad in garish who paraded the West End carrying dummy babies. It was economy running riot. They followed this with another picture which failed to draw, and today the big theatre is empty.

The Compton Comedy Co., founded by the late Edward Compton and carried on by his widow known on the stage as Virginia Matthews, will become a repertory company with a permanent home. This will be the Grand Nottingham Shakespeare, Old English comedy and plays by present modern authors will be produced, also dramatization of the novels written by Mrs. Compton's son, Compton Mackenzie, "Carnegie" (nothing to do with the Matthews Lang production) "Sylvia Scarlett" and his original comedy "An Active Couple."

The title of the new Somerset Maugham play which Viola Tree will presently produce has been changed from "The Unknown" to "Billy." "The Unknown" is the title of a case popular melodrama which deals with the knocking on the head of a young sailor and his subsequent wanderings and incarceration in a lunatic asylum. The play originally came from America, but for many years every "portable" and small stock company altered it to suit their own requirements.

In granting a Royal Charter to the Academy of Dramatic Art the King has conferred the greatest possible honor on the institution the late Sir Beerbaum Tree founded, and the London County Council is also smiling on the profession by creating two scholarships, the winner of which will study for the stage at the R. A. D. A. Meanwhile the bars and theatrical resorts of London and the big provincial centres are full of players out of work and looking toward the autumn without any great hope.

"At the Villa Rose," the dramatization of A. E. W. Mason's sensational detective story, gives Kyrie Bellows a fine opportunity as the heroine, a beautiful young girl who is accused of the murder of a weak-minded old lady whose protégé she is. Arthur Bourchier is also extremely good as a sort of French Sherlock Holmes. The play is a strong melodrama and full of thrilling situations and will probably attract large audiences.

Kharum, billed as the Poleson pianist, created a very big hit at the Coliseum last week. Desires Lubenska also went well, but her turn is not of the class that rouses British audiences to enthusiasm. However, much they may appreciate and enjoy it. Fred Ingers, famous as "Mr. Manhattan," contributed a monolog. The rest of the program is on big lines even for the St. Martins Lane house.

"The Nothing Doing Bar," a Parisian novelty, also at the Coliseum, of which we were led to expect much, may have been the "big goods" before its adaptation to meet the requirements of London audiences and possibly the Lord Chamberlain, but it fails to live up to its reputation. It deals with a "Punchy" establishment in a land across the water where things are said to be "dry."

"The Beggars Opera" is still playing to big business at the Lyric, Hammermith. New plays by Arnold Bennett and A. A. Milne have been secured by Nigel Playfair for production, also a Dutch play, "The Rising Sun." Another production will be the ancient "Knight of the Burning Pestle," which will be done on the same lines as "The Beggars Opera."

"French Leave," a new comedy at the Globe, is described as "the most brilliant light comedy of the age"—a first night view of things which is too often fatal. Said to have been written during intervals of the Somme offensive, it is the work of a barrister, Reginald Berkeley, and gives Rene Kelly a chance to present an exceptionally good study in the leading role. Marie Lohr also appears.

Within the next few weeks yet another edition of the Palace revue, "Whirligig," will be produced. This is rendered necessary by Charles Withers leaving to play an American engagement. Withers and "Polly's Snake" made the revue, and although acts and "stars" have come to the Shaftesbury avenue house strutting their fretful hour and gone again, the quaint story of the old American theatre manager has held its own with the British public.

Laurette Taylor gave three special matinees of "Pig o' My Heart" at the Garrick, July 14, 23 and 28, in aid of the Actors' Benevolent Fund, the Rehearsal Club (an institution for the ladies of the stage), and the Actors' Orphanage. Many of the original cast will appear, including A. E. Matthews, who played the part of Jerry over a thousand times in London. Sir Copley, Percival Foster, Stephen Westworth, Peter Russell and Helen Fellers.

Mr. Justice Russell has dismissed the action brought by Henry Hargre and Hartley Mulford for an injunction restraining the production of "Nothing But the Truth" on the grounds that it was no infringement on their copyright in a new act piece.

"The Truth for an Hour." Since the conclusion of counsel's arguments Mr. Hargre has died. An actor some thirty years ago he became a journalist, and as such was well known both in Great Britain and America.

When Jose Levy and Joseph Benson reopen the Little Theatre it will be with an entertainment on the lines of that at the Grand Guignol, Paris. This type of show, the production of several one act pieces, principally of the blood curdling order in one program was tried at the Shaftesbury some years ago, but although the original Parisian players presented the pieces in person the venture registered no remarkable success.

Low Lake has now four shows running—the melodrama, "A Mother Should Tell," by Ivan Patrick Gore and Dorothy Mulford. The principal company is in its third suburban tour within a year and business is enormous. Adderley Howard, Low Lake's general manager for dramatic attractions, says he has had many offers from America for the film and other rights of this play.

Noel Coward, author of "Th. Leave It to You" recently produced by Lady Wyndham at the New, is young, as young, in fact, that the theatre publicist made much of his youth. His comedy, not very exciting and possessing much of the old tricks, shows many signs of this self-made youth, but also possesses much promise for his maturity. The piece had the usual first night good reception.

London, July 28. "My Old Dutch" at the Lyceum, has registered a remarkable success for Albert Chevalier and the play, if a little on the ultra-sentimental side, is the most wholesome thing in drama we have had for many a long day. Although generally associated with vaudeville and "router" songs, Chevalier was for many years a legitimate actor.

Percy Hutchinson is returning from Canada on the "Empress of France" and is expected here about July 21. He has had an exceedingly successful tour, and his opening production here will be a farce by an American writer, Edward Peple, entitled "A Pair of Sixes."

After all the excitement, petitions, demonstrations, etc., the House of Commons on July 6 it was proposed to continue the regulations under the Defense of the Realm Act prohibiting the sale of chocolates in theatres.

A much more important matter than chocolates, however, is that of railway concessions. The Ministry of Transport has decided to let reduced fares for the theatrical profession remain as they are for the present. To hundreds of artists this means much more than is at first apparent.

The search for future "stars" of the variety stage by Moss Empires has failed to find a Mersey or a Marie Lloyd—yet. At the same time there can be no gainsaying they have brought from the provinces a score of artists selected from something like a thousand. Many are going to make names for themselves on the music hall stage.

The Pavilion season has terminated in a blaze of glory at the Prince's. Throughout the last day all sorts of vehicles, from motor lorries to electric broughams, were depositing bouquets and other floral offerings at the stage door for the ballerina and her company.

Gilbert Miller has had the week commencing Aug. 16 for the opening at the St. James, with Charles Hawtrey in "His Lady Friends," but the exact night is not yet settled. According to present custom the comedy will be tried out at the Royal Brighton.

C. R. Cochran has acquired the control of the Oxford for a long period and intends to produce spectacular and light musical shows. The theatre will shortly be in the hands of the dramatists and will not reopen again until November when Laurence Ziegfeld may present his famous "Palace."

The Wizard, Adolph and Philharmonie Hall have been bought by the Kinema Institute. The Winter Garden has bought a hall with the picture "And the Children Play," which should help to convert the great public do not want propaganda.

Neil McNeil will appear in America in Graham Moffat's play "Don't Tell." He played for two years in "Blunt Point's" Lingerie. He sailed on June 21.

## SPORTS

For the first time this season the N. V. A. baseball nine was taken into camp by the B. P. O. Elks of Brooklyn, 4-2. The three-initiated aggregation representing the profession will meet Heinie Zimmerman's Bronx Gladiators in the first game of a double header next Sunday afternoon at the Bronx Oval, 167th street and Westchester avenue.

Golf fans in the Keith and Orpheum offices are agitating a contest between the winner of the recent Keith-Orpheum tournament here and the winner of the managers' agents' tournament in Chicago for the championship.

Frank Jones won the local tournament and is ready to meet the best man in the western camp should the occasion arise. If the match is arranged it may become an annual event.

Saturday Aug. 21 the first of the police field day events at Gravesend Race Track will open in addition to the track and field events and other novel athletic stunts a wrestling and boxing program will be staged. Jack Dempsey has promised to box several rounds with his sparring partner, Bill Tate, and Benny Leonard is also to be on hand with a partner. Others who have promised to appear are Jack Britton, welterweight champion, Ray Smith, A. E. champion, Knockout Bill Brennan (who will be Dempsey's next opponent after his Billy Miller set to), Brennan will spar with "Kid" Norfolk, Harry Wills, Mike O'Dowd, Battling Levinsky and others will also appear. Bill Brown will referee the bouts which will be four round affairs of the full three minute duration.

The most important sporting announcement of the week was Tex Rickard's declaration he had signed Benny Leonard to defend his lightweight title at Madison Square Garden in the first bout to be held under the new Walker law. Leonard is guaranteed \$10,000 win, lose or draw, and is to box 15 rounds to a decision with any opponent Rickard may select from the crop of lightweight aspirants. Leonard has agreed to make 125 pounds at 3 P. M. fight day and as soon as Rickard notifies him who his opponent will be, Leonard must post a \$10,000 weight forfeit. This will go a long way toward refuting critics of the champion who have been contending Leonard couldn't make 125 with a leg saved off. Speculation as to Leonard's most probable opponent is raging with Johnnie Dundee, Billy Fitzsimmons and Willie Jackson mentioned as the most probable. That Leonard may lose his title on a decision will help the gate which is expected to exceed \$100,000.

According to friends of Babe Ruth, the demon slugger has one of the most remunerative and unique bonus agreements now in existence. Ruth didn't demand a slice of the purchase price when he was sold to the Yanks by Harry Frazee and thereby established a precedent, but the babe demanded a bonus of \$500 for every homer he belted in career of 29 which was the major league record established by himself at.

Rosa Lind's tenancy of the Court terminates in September and she will have to find another theatre for "The Reined Lady." This place has settled into what the late Beerbaum Tree would have called an "obscene success." Autumn tours are being booked.

June Miffa is winning success at the old Metropolitan in the 1049 were road. The Met, was once one of the big houses but unless one happens to know of a turn playing in the old music hall might be closed or a cinema for all we hear of it.

"Brain Pie" finished his successful run at the Prince of Wales July 17. Although business was big at the time, Andre Charlot's illness made the closure compulsory. The last performance was a "rag"—everybody playing everybody else's part.

Jack Hulbert late of "Brain Pie" from which he retired on the advice of his doctor, will play Cyril Menzies' part in "Lord Richard in the Pantry" at the Criterion during the latter's vacation.

Contrary to former announcements and rumors "The Man Who Came Back" will not be transferred from the Oxford to the Princess for some time to come.

G. H. Mulholland has retired from the management of the Empire, Cardiff, at the age of 78. He will now take a rest in London.

Docton. Computing to date Ruth has accumulated 13 home runs over his agreement and earned \$4,000 extra for himself. He will collect much more half thousands before the season is over for he figures on hitting 50 homers for the year as a minimum. Add to this his Cuban offer of \$1,000 a game for a series of games on the island this winter, his vaudeville contracts and the money he will get for his camera appearances and Ruth will probably draw down more money for his efforts this year than any here of the diamond ever dreamed of getting during the whole of their careers. Ruth's earning capacity will be on a par with Jack Dempsey's, Earl Caddell's, John McCormack's, Caruso's or any other leader of a profession. Another source of remuneration to the babe has been syndicated articles about himself and his doings. If by any freak of fortune the Yanks should show their pennant chances, the babe's services as a special writer to cover the World's Series will be an object of spirited bidding by every daily newspaper in the metropolis.

When one of Carl Mays fast in-shouts collided with Ray Chapman's head, the fans and scribbles at the Polo Grounds insisted the permanent chances of the Indians had gone a-glimmering. The New York papers are now full of expressions about the loss of Chapman to the team, and his absence may be felt to an unusual degree, and may, as they think, eliminate the Cleveland team from the race. But Speaker has an ace-in-the-hole of which few persons are aware. Down in the South, League a young shortstop named Joe Sewell has been burning up the circuit. Sewell was looked over by six different scouts, every one of whom attempted to purchase him. The Reds offered \$10,000 for Sewell in a final effort to get him from the New Orleans club, with which he is playing. The Cleveland team finally got him. Sewell is hitting around .300. He fields and runs like a flash, and would make a bear lead-off man for the Indians. Scout Arthur Devlin, who played with the Giants for years, has said that Sewell is another Eddie Collins, in the rough, and Devlin, an insider himself, should know. It would not surprise those in the know to learn that Speaker had issued an immediate call for the services of Sewell.

True Speaker, following the conclusion of the contest, said Chapman had been, often hit. The Cleveland players had repeatedly warned him to step back if he thought the ball would get him but Chapman had a habit of dodging standing still, moving his head or his body to escape a close ball. This style he would not change. Some thought Chapman was stepping in as most players do, but others say he was not. Mays sent along an underhanded screw that will always carry a greater curve and is more deceptive than an overhand cast. Whether it was the slant which fooled Chapman of course is not known. The ball hit his head with a sharp crack as though Ruth had knocked a homer. Everyone on the lot knew something had happened. Chapman felt like a shot as the ball bounded off his head to the grand stand.

Chapman's death saddened the baseball world. He was one of the most likable fellows in the professional ranks and was a ball player of the best caliber. Chapman was one of the best hitters in the league and an unusual base runner. He will be missed as a player and a companion by all his pals on the Cleveland club. Mays is blameless in the matter. He is noted for lack of control and had "loosed" several players before. It seriously affects his ability as a pitcher and may ruin his effectiveness for all time. Years ago Andy Coulter was the "bean" ball king and nearly killed Roger Bresnahan and Frank Bowserman. It finally got on Andy's nerves as much he was almost afraid to cut loose his fast ball. He is at present coach at Columbia College and pitches an occasional semi-pro game, but it hastened his finish as a big leaguer.

Chapman's death was one of those unfortunate accidents that have been rare in baseball. The ring has an occasional fatality through a poorly trained athlete being allowed to box and being struck a fatal blow, but the history of baseball has contained few casualties.

The Cleveland and New York Clubs collected Tuesday's game at the Polo Grounds as a mark of respect to their dead fellow player.



(Two to Six)	1st half
1st half	Black Joe Land
Valmont & Wynne	Norm Wandy
Ja la Vie	& Martine
Dancing Kennedy	(Three to Six)



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Joan Hayes 23 Standard No. number 20 Standard number

One has but to consider the immensity of India, possessing as it does all the natural geographical advantages, with an area of nearly 3,000,000 square miles, to appreciate the great possibilities and limitless field it possesses for the screen.

It is its vast literature, from the epic of the Mahabharata and Ramayana to the works of Rabindranath Tagore, to remain forever the secret of its people, or will the western world, with its thirst for knowledge, make an effort to unearth it? No better channel can be utilized than the screen, which as an educational and instructive medium reaches thousands and hearts of the teeming millions of the west.

India's 350,000,000 of people are turning their eyes in the direction of America, and in their hearts there are the hope that their country and literature will be given to the

all others in the American character that has won my admiration. It is its initiative, and to those "go-ahead," enterprising American producers who are thoroughly alive to the open field of India as a screen location and for screen material I cannot say more than to portray the real, which apart from the commercial value of such screen, has the further advantage in these days of seeking means of increasing the field of the writer, and to an intelligent appreciation of my people and better understanding between them and the great American nation.

It is to effect this desired assimilation that I have transferred over the \$5,000,000 that represents me from my home, and to this end I have made the conditions of both European and American a special study as I am of the opinion that no unity of thought can be effected than by a thorough research of the socio-economic, socio-political, poetic and









# YIP YIP YAPHANKERS

JOHN WITH FRANK

## ROTHANG AND MELINO

Presenting an Entirely New Act

This Week (Aug. 16), Majestic, Milwaukee

Next Week (Aug. 23); State-Lake, Chicago

Eastern Representative, MORRIS & FEIL

Western Representative, ERNIE YOUNG

Dear Pal Pass this along  
When the Harvest Moon is Shining I want you  
to see That Old Irish Mother of Mine and tell her  
that I've got the A.B.C.D. Blues and I want to go  
to the land Where the Sweet Daddies Grow where I'll  
be happy when My Baby Smiles At Me  
Your old Pal  
Harry Von Tilzer  
222 W 46 St  
New York City

**SHUBERT**—Second week of "Kissing Time," which got over in pretty good shape even though the attraction did run into a week of about the worst theatre weather Boston has had this summer.

**MAJESTIC**—Dark this week. Opens again Monday with "The Little Whopper."

**WILBUR**—Opened Monday with "Irene," a company formed especially for Boston. In past seasons the opener at this house has run for weeks and often months.

**HOLLIS**—First show for new season will be "Three Wise Fools," which played here several weeks last season at the Tremont and was a big money maker. Due Aug. 30.

**TREMONT**—"Mary" continues seasonal run. It was the least affected in town during the warm weather.

**PARK SQUARE**—Second week of "My Lady Friends." Management pulled a good stunt opening week by having the "financial wizard," Charles Fennel, on hand as an invited guest. Advertised his appearance and it drew as heavily as the show itself.

**PLYMOUTH**—Opens next week with "Martiniere" and for a time it will be unique in local theatres, the only show on hand lacking a musical flavor.

**ARLINGTON**—Opened Monday

under lease to the Shuberts with "Turn to the Right." Policy will be to run shows that have been hits here in the higher priced houses in other years.

**CASINO**—"Bostonians."

**GAYETY**—"The Powder Puff Revue."

**HOWARD**—"Hurly Burly."

**COPLEY**—Opened for season, stock company using "Lazy Lotta" this week.

"The Charming Mrs. Chase." Last half, Viola Dana, "Dangerous to Men."

**ACADEMY**—"Some Show," with Tommy Snyder.

**GAYETY**—"Twinkle Toes," featuring Smith and Austin, Jimmy Shea and Five Cry Babies.

**OLYMPIC**—Musical Hodges De Coursey, Curt Galloway, Rich Keene Co., Frisch Reiter and Tootie.

The first of the week found the managers, hands and operators in agreement, but waiting for word from the musicians before signing. The latter were deadlocked over the Sunday scale, which calls for \$5 per man and demands for 15-minute rest periods after every 45 minutes of playing.

Saturday statements were issued by both factions indicating that the theatres of the city will operate

**PROSPECT**—"Blue Eyes." **KEITH'S**—Vaudeville.

**PRISCILLA**—Panama Girls, Florence Randall and Company, Violet and Charles, Christie and McDonald, Sherman and Pierce and pictures.

**LOEWS LIBERTY**—Pop vaudeville.

**STAR**—"Don-Ten Girls."

**EMPIRE**—"Sweet Sweeties."

**MILES**—"On the High Seas," Hal McKinley, Lerner Girls, Cook and Vernon, Aerial Hyatts and pictures.

**LUNA PARK**—Great Leech, Walter and Walter, Lillian Devoy, Al and Nan Belmont, West and West, Daily Brothers, cabaret and pictures.

**STILLMAN**—All week, "Shik Abed."

**EUCLID**—Second week, "Humor."

**ALHAMBRA and MALE**—"Ladder of Lies."

**STRAND, ORPHEUM and KNICKERBOCKER**—All week.

"The Revenge of Tarzan."

**STANDARD**—Third week, "Shipwrecked Among the Cannibals."

**RIALTO**—"Men."

**GAYETY**—All week, "Fool's Gold."

The offering at the Prospect this week is one hundred per cent local—production and cast.

Margaret Corrie, Cleveland girl, will play the title role at the Open house Friday. Miss Corrie was selected by one of the local newspapers recently in a "Polyanna" contest.

"Forever After" at the Shubert-Colonial next week.

Keith's has announced the prize for "Aphrodite" in October will be \$500 top, including tax.

With the exception of one house, all theatres are in full swing here.

Manager John F. Royal of Keith's pulled off another of his pranks.

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**DROP CURTAINS**  
OF BEST MATERIALS AND MOST BEAUTIFUL DESIGNS AT PRICES LOWER THAN ELSEWHERE. SPECIAL SETS MADE TO YOUR ORDER EITHER  
**FOR RENT or SALE**  
NEW CREATIONS IN SATIN, SILK, VELVET and FLESH  
**NOVELTY SCENIC STUDIOS**  
220 West 46th Street  
NEW YORK

**BUFFALO.**  
By **SIDNEY BURTON.**  
**MAJESTIC**—Bonetto Co. in "Polly With a Past." Sixteenth and last week.

**SHERRA**—Vaudeville.

**SHERRA'S HIPPIE**—Pictures. "Buda."

**LYRIC**—Kuter, Clare and Kuter, Menke Sisters, Murray and Burge, Eda Hard Trio and "The Heart of Twenty."

**STRAND**—Constance Talmadge, "The Love Expert," "A Twilight Baby."

The "News" again shook the local skeleton last week and brought forth a two-column story and picture revealing Jessica Brown as a 100 per cent, Simon-pure Buffalonian with a real family residence and folks at home on Delaware avenue.

The Majestic will be dark next week, receiving a complete interior redecoration and renovating before its opening on Aug. 30. The Tuck will begin business Aug. 23 with Jimmie Huxey's "Tattle Tales."

The Shea Amusement Co. is building a one-story brick addition to its offices atop their present site adjoining the Court street house.

The Yiddish theatrical season will reopen Aug. 29 at the Tuck continuing thereafter at the Majestic. The performance will be by the Toronto National Co. Plans for a local rival Yiddish stock at the National on Broadway have been abandoned after several thousand dollars of initial investments had been made. S. Brody, the local manager, continues to dominate the field and is operating under an arrangement giving him control of Rochester and Syracuse as well as Buffalo. Performances will be given weekly.

Developments in the Managers vs. Musicians and Stage Hands situation have come to an abrupt end

without music beginning Sept. 1, or else that the managers will employ non-union musicians.

Harry Davis, the local union representative, stated that the musicians would quit Sept. 1 unless the demands were granted. He alleged that the men now play 45 minutes at a stretch, and that conditions at Shea's Hipp were chiefly responsible for the situation. He characterized affairs at the Hipp as "intolerable" and that it was almost impossible to keep the men working there.

The Hipp management retaliated with a statement that the musicians had been granted an increase of 50 per cent, bringing the minimum wage to \$37 a week; that the men never played 45 minutes; that granting the demands would mean increased admission prices and that if necessary non-union musicians would be employed.

They denied that the Hipp was the chief offender, stating that although they were acting as spokesmen the other houses were equally dissatisfied.

**CLEVELAND**  
By **J. WILSON ROY**

**OPERA HOUSE**—McLaughlin's Rock Players in "Polka." **RIALTO**—Thurston Hall May Buckle, Players in

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YOU DON'T WANT IT

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# "MANDY"

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OLD MAN JAZZ

# NAUGHTY BLUES

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starts this week in making no announcement of his forthcoming bill. Of course, there's a reason, but the usual big audience was on hand at Monday's matinee.

Find Markey and Walter Jones will be featured when "Come Up in the Haymow" is staged at the Opera house next week by the McLaughlin Stock Players.

## DES MOINES.

By DON CLARK.

The Moines Orpheum opened for season Sunday to two capacity houses. Good bill of seven acts, headed by Harry Fox and his "Fascinating Belles." Mullen and Frances and Jessie Heather also got across in a big manner. Dollar top prices for night did not affect opening attendance.

Empress, the Adams vaudeville house, has inaugurated a five-act policy commencing this week. Feature picture also run. The Empress has been running four acts of vaudeville and pictures during the summer. Three vaudeville shows are put on daily and four Saturdays and Sundays. Top price 40 cents night and 25 cents matinee. House has drawn near capacity every night this summer.

Find May Jackson has been secured as leading woman with the Princess Players. The Princess season will start Aug. 22 with "The Idlers."

Big Stars this week: "What's Your Hurry?" at Des Moines; "Scratch My Back." Rialto; "Little Shepherd of Kingdom, Come." Garden; "Under Criminal Skies." Empress.

Green Mill Gardens, Des Moines' first big time cabaret, opens Aug. 19. After the first evening the place will be open daily from noon to midnight, with a 40-cent table d'hôte luncheon and \$1.50 dinner. There will be a la carte service with the supper show after the theatre. Officers of the Green Mill Co. are: A. R. Wade, president; A. J. Foster, secretary; Dick R. Lane, of the Miller Hotel Co. (Fort Des Moines and Bavery, Des Moines; Blackhawk and Davenport, Davenport), treasurer; William Miller, of the Miller Hotel Co.; Hummer, Kahl and Alfred C. Miller, directors. Similar cabarets are operated at Kansas City, Omaha, Davenport and Fort Dodge by the company.

A new \$500,000 apartment hotel is planned for Des Moines and work will start late this fall or early in the spring. James P. Hewitt, owner of the Hotel Randolph, heads the building company. A site has been secured at Fifth and Chestnut streets, next to the Hotel Brown and one block north of Loew's new Alhambra and Blask's Des Moines theatre. There will be 400 apartments in the structure.

## DETROIT.

By JACOB SMITH.

The Jimmy Huxley show needs a (Continued on Page 29.)

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lot of revamping before it will be a success in New York City. It needs some song hits that have catchy melodies and it needs a few women singers. As it is, Rae Ramo does all the singing for the feminine side, and while that is good, diversity is what counts in a big

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"LONG GONE," by W. C. Handy and Chris Smith, and

"BRING BACK THE JOYS," by Joe Rose, are just released to the pro-  
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"PICKANINNY ROSE" and "EVERYTHING IS GOING UP" are still

going great and are suited to quartettes, singles or doubles.

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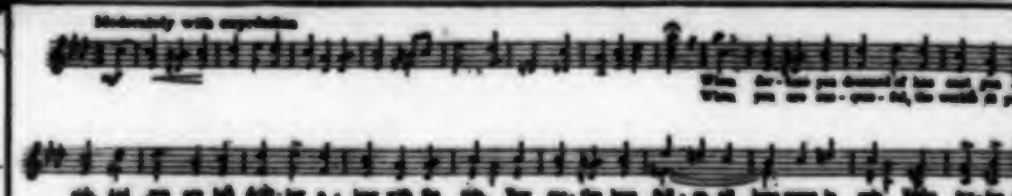
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(Continued from Page 26)

...elaborate. The stage settings are pretty and are well costumed. It was held for a second time. Up to the time of writing, no had been booked in for next week.

The Bonstelle Stock Co. has two weeks at the Garrick and then a regular season will open with "Adam and Eve."

The formal opening of the new theatre, Grand Rapids, took place on Aug. 26. The policy will be vaudeville and pictures, playing all weeks.

The regular fall opening of the theatre, Grand Rapids, took place on Aug. 24 with permanent musical comedy. J. Ward Knott is again producer and director general. Matt Burke will again have charge of the chorus. Ben Wells is the scenic artist. Bills change weekly.

Aug. 22 is the date set for the regular fall opening of the Powers theatre, Grand Rapids. The attraction will be "The Storm."

The Regent Theatre Co., Grand Rapids stockholders have authorized increasing the capital stock to \$375,000. Work will now proceed on this house.

J. O. Brooks, former Detroit manager of the feature department of Pathe, has associated with Association of Producers as special representative in Michigan.

Carroll's Theatrical Vaudeville Agency, of which Fred Robedic is manager, has moved to 561 Breitmeyer building.

Tom Roland, who books the four Miles theatres in Detroit, will hereafter also book the pictures for the Miles in Cleveland and the two Miles theatres in Akron. Mr. Miles last week added theatres in Brantford and Schenectady.

At the photography house: "Stop Thief," at Adams. "The Notorious Miss Lisle," Madison. "World and His Women," Broadway-Grand.

J. E. Flynn, Goldwyn manager in Detroit, has been appointed division manager in charge of Cleveland, Pittsburgh and Detroit branches for Goldwyn.

Manager Middleton of the Miles Detroit, has resigned to take charge of one of the Alhambra houses in Chicago.

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**In the Dusk**

**DULUTH.**  
By James Watts.

**ORPHEUM**—Vaudeville.  
**GRAND**—First half, Great Hermann, Sam K. Naant, Three Philomena, Viola Knapp and Co., Leonard and Haley, Sims.  
**STRAND**—All week, "God's Man," film.  
**SELMA**—All week, "Bob's Candidate," film.  
**NEW GARRICK**—First half, "The Virgin of Hamlet," film.  
**NEW LYRIC**—First half, "A Splendid Hazard," film.  
**NEW ANTON**—First half, "The River's End," film.  
**STAR**—The White Dove, film.  
**ALHAMBRA**—First half, "Water, Water, Everywhere," film.  
**DRAMON**—First half, "Marked Men," film.  
**NEW SUNBEAM**—The Pink Hiker, film.

The Orpheum opened its vaudeville season this week with the brightest outfit of any year. Large crowds attended the matinee, and the reservations for the remainder of the week are heavy. The season of stardom has done much to keep the Orpheum in the spotlight. Manager Edward Ford has all his old staff back and the house has been overwhelmed and overcrowded so that it looks like now.

Helen Keen, who played in stardom here during the summer, underwent a surgical operation last week at the Morgan Park Hospital and is recovering rapidly. She and her husband, Joseph de Stéfani, will be away here for about ten days before opening their engagement with the Alhambra Theatre in Minneapolis.

Manager Charles Patton of the New Grand will leave in a few days for New York, Kansas City and other places of interest. In his absence the house will be managed by his brother, Lew Patton, a capable and experienced showman.

Leona Powers, former leading woman of the Orpheum Theatre, has gone to Fort Leavenworth, Kan., with her mother for a short visit.

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before taking up her work as leading woman of the Baker stock at Portland, Ore.

R. Homer Stone of Great Falls, Mont., was in Duluth for a few days last week, looking over the theatrical situation in view of building a new playhouse for legitimate attractions. Mr. Stone has been a promoter of stock ventures in Montana and believes Duluth offers excellent opportunities for legitimate enterprises. He left for New York yesterday.

J. B. Clinton, of the Clinton-Mey-

ers Enterprises, has announced officially that his company had already obtained a site and is ready to build a first-class legitimate theatre in Duluth to be opened by September, 1941. He also announced that the Lyceum would be reopened with pictures and legitimate attractions Nov. 1.

The Lyceum when opened will have novel features. Two elevators will be provided for the orchestra, one for pictures and the other for legitimate shows. By pressing a button the orchestra elevator will rise or drop, giving the musician the most advantageous position for

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rendering music, according to the attraction on the stage or screen. Another novel feature will be a large fountain off the foyer with room for dancing after the performance. Light refreshments will be served.

Harry Haines, formerly treasurer of the Lyceum, is in New Orleans on an extensive trip in the east and south.

Harry Pearce, formerly associated with the late Charles Marshall at the Lyceum, is passing two weeks in Duluth enjoying the lake breeze. He is now prominent in the operation of the Consolidated Film Corp.

at Atlanta, Ga. Mr. Pearce managed the Lyceum many years.

## INDIANAPOLIS.

By VOLNEY B. FOWLER.

MIRAT—"Too Many Husbands"

(Mirat Walker Co.)

ENGLISH—"Peculiar"

PARK—"Monte Carlo Girl"

LYRIC—"Vaudeville"

BALTO—"Vaudeville and pictures"

BROADWAY—"Vaudeville"

CHUCK—"Pictures"

Margie Vonnegut left the Mirat Walker Co. Aug. 14 to spend the remainder of the month at her home-

mer home at Lake Marquette, Ind., with her husband, Walter Vonnegut. McKay Morris leaves the end of this week. Beatrice Maude rejoined the company Monday.

Monte Blue, of the Famous Players, spent last week with his mother here renewing acquaintances of his boyhood. He was on his way from Los Angeles to New York, where he

## HYGRADE

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is to appear in the filming of "The Kentuckian."

Henry Burton brought "On With the Dance" back to English's for the second week run of the summer season this week.

Bernice and Irene Hart, who are being noticed in New York for their song and dance act in "Tide and Shallow," were in Sherridge high school here until recently.

The Colonial started upon a broader policy this week, adding a

100% FREE COAST TO COAST line to the CANADIAN PACIFIC RAILWAY. The Canadian Pacific Railway is Canada's leading line and now 100% of its coastwise coasting is handled by the Canadian Pacific.

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By Will R. Hughes

LOVE GARDEN—Pop vaudeville and pictures.

EMPIRE—Hi Jinks Musical Comedy Show.

GLOBE—Pop vaudeville and pictures.

CENTURY—Burlesque, "Beauty Reveal."

ELECTRIC PARK—Follies de Vogue.

NEWMAN—"Go and Get It."

NEW ROYAL—"The Turning Point."

NEW TWELFTH STREET—"The Family Honor."

RIGHT—"The Fighting Chance."

Work on the new Postages theatre is progressing rapidly. The 11 frame is being erected and work on the walls will be commenced at once.

R. A. Schiller, general representative for the Low circuit, was in the

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city this week, en route to Denver, where a new Low theatre is planned. He was very enthusiastic over the theatrical prospects for the coming season and announced that the business of the Love-Garden theatre here was practically double of that of any previous year.

The Old Fellows Lodge of Arkansas, Iowa, Missouri, Nebraska, Kansas and Oklahoma will meet in

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**BARNUM SHOW IN CHICAGO**  
The Barnum show got into Chicago late for the opening under canvas on the Chicago lake front Thursday, Aug. 12, and the night performance was given in the rain before a small audience.  
Friday morning the parade was given and business picked up that night. Saturday a night turnaway was reported.  
It now becomes apparent that the show will not get to the coast this season. It plays the Chicago lake shore stand all this week and then goes into a series of Great Lake stands that will keep it in that vicinity until well after Sept. 1.

**McLAUGHLIN, FAIR'S STAR.**  
Syracuse, Aug. 18.  
"Tex" McLaughlin, the dare devil aviator who has been "doubling" air stunts in pictures for a well known film star, has been secured by the N. Y. State Fair Association for the exposition here. He will substitute for Omar Lachkar who was killed in Los Angeles several weeks ago, who was originally booked for the date.  
Ruth Shapley was sufficiently recovered from her long illness to begin rehearsals at the Princess for Comstock & Galt's place, "Wild Cherry."

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# HOUSES OPENING.

Portland, Aug. 18.  
After over a year's run the Jefferson Theatre Dramatic Stock Company will close Saturday, Aug. 21, and the road season will open Monday, Aug. 22. The final stock production will be George Cohan's play, "A Prince There Was," and Robert Cramo has been engaged to star for this play.

The opening road attraction will be "Take It From Me." Among the attractions booked are "Three Wise Men," "Turn to the Light," "Huddie," "Huddie," "Birds of Paradise," "Wanderer," of the big Comstock & Galt productions, carrying 15 people, and three carloads of scenery. "Nighty Night," "Irene," "Huddie," "Listen Lester," and Robert Mantell in repertoire and other attractions.  
The New Portland theatre has suspended vaudeville bookings for the week of Aug. 18 and is running Helen Keller's famous photo play, "Deliverance," for the entire week.

Rome, Aug. 18.  
The Onida County Amusement Enterprise Corporation, which assumed the lease of the Family theatre here last Friday, will change the name of the house to the Regent and reopen under that designation on Labor Day, R. L. Burt, now manager of three houses in Amsterdam, will be managing director of the house, with C. E. Ward as resident manager. Before re-opening the theatre will undergo alterations. The new lease will operate the house for 10 years.

The Colonial, Utica, N. Y., Orpheum, Alhambra, and O. H. York, Pa., on the Wilmer & Vincent circuit, prepared for the season this week. Frank O'Brien will continue to do the booking under the same split week policy.

The Palace, Staten Island, and Palace, Portchester, N. Y., opened for the summer on Aug. 9. Both houses will be booked by the agent himself, playing five acts on a split week basis.

The Alhambra, Stamford, Conn., reopens the last half of Sept. 18. The Grand, Middletown, N. Y., reopens last half Sept. 13. Harry Carlin (Keith office), will supply the vaudeville bills.

Pathe & Ben's Opera house at Bayonne and New Brunswick, N. J., open Aug. 23 with vaudeville. The Bijou, Orange, N. J., opens Aug. 23 with stock for two weeks, then a picture policy. The Jefferson, Auburn, N. Y., opens Aug. 29 with vaudeville. The Colonial, Akron, O., which has been playing pictures all summer, opens Sept. 13 with vaudeville. The Grand opera house, Canton, O., opens Aug. 23 with combination and picture policy. The Grand opera house, Akron, and the Park, Youngstown, open Aug. 23 with Columbia Circuit burlesque and combination, playing split week policies. The Bronx opera house opens for Sunday vaudeville Aug. 28.

The Dockstader, Wilmington, Del., will re-open Sept. 6.

The Palace, Jacksonville, one of the Southern houses booked by the Keith office, which has been closed for the past several months, due to alterations, will resume playing vaudeville Aug. 28. The Duval temporarily playing the Keith acts booked for that city will continue until the date set for the reopening of the Palace.

Grand, Montgomery, Ala. Sept. 4. Academy, Charlotte, N. C. Bijou, Knoxville, Rialto, Chattanooga, Sept. 6.

Keystone, Philadelphia, Aug. 26.

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## CAPITOL

An even program at the Capitol this week, minus any especial high lights other than the feature, but striking a balance without that averaged well. It was obvious that in order to get the entertainment within the allotted time some little cutting was indulged in which tended to advance rather than retard the complete whole.

The overture, "Princess Mademoiselle," led by Erno Rappe, proved delightfully appropriate, considering the season. A heavier score at this time, it matters not the rendition, would probably be tedious. During the final passages of "Butterfly" it is usual to accentuate the remarkably sweet tones and in this respect the orchestra was hit, but that was merely a minor deterrent.

Rothschilds seemed to view a bit of ballet work for his second unit, with Mlle. Garabarelli and A. O. Gumbach contributing some fairly effective dancing. In short terpsichorean interludes staccato ensembles usually gains preference over extended forms, and for that reason it seemed slight appreciation was expressed.

"The Path of 49," an advertising reel of the Sunset magazine, held little above the commonplace, the views of California not doing justice to the beauties of the State.

The news weekly contained several striking views of the new Democratic Vice-Presidential nominee, Franklin D. Roosevelt, and some hectic war views on the Russian situation.

The quintet of "The Mastering of Wagner's Immortal Tone," pleased more because of the orchestral aid than the singing, the interpreters remaining taut and immobile during the vocalization.

"Stop Thief," reviewed elsewhere, struck universally and was placed in just the proper position.

Following the feature a specially arranged "Old Times" waltz infused with delightful strains of yesterday.

Conclusively the new Larry Barton comedy, "The Stage Hand," begot unrestrained laughter through the antics of a clown monk that transcended many of the human slapstickers.

O. M. Seward

## RIVOLI

Sunday afternoon seemed to shoot holes of tremendous proportions in the business of the Broadway film houses. At the Rivoli for the beginning of the first full show, shortly after 2 o'clock in the afternoon there were exactly 30 people seated on the lower floor by count. By the time that show was about half way through this had been increased about 100 per cent. Withal the house was delightfully cool and the entertainment interesting.

The principal attraction for the week was "The Soul of Youth," a Reelart release, with Lewis Ruggert featured. The production is listed as a Reelart Special, one of a series that William D. Taylor is to direct for them. The picture, while interesting and pleasing propaganda, is not a special by any means. It is a mighty good program feature, however, and will be especially worth while for polling juvenile matinee audiences.

In addition to the feature the only other screen offerings were the news digest and a released Chaplin, the old Mutual picture entitled "The Adventurer." It is still a laugh producer and was liked by even a short audience.

Minutely the bill held the attention from "Diamonds" as the overture, and a pretty dance interlude "The Day and the Butterfly" with Paul Oscar and Vera Myers as the principals. Miss Myers looks pretty and dances well. A tense selection to Martin Butler was "Cavalier from France."

Fred.

## RIALTO

The Season "What's Your Hurry" with Wallace Reid, gets out ordinary support from the supplementary bill, the principal appeal of which was another of the Chaplin releases "The Adventurer."

The original showing of the Chaplin comedies is too recent for a new public of fans to develop among the clientele of the leading Broadway picture places. To the vast majority of regulars they make an old story and one that bears repetition under protest, however funny they may have been in the first place.

That left the bill with only the Rialto Magazine to hold the show up. The topical was interesting enough, although it did have too large a proportion of marching soldiers in it. This section, however, took on interest from the fact that it was offered as a survey of present European embroilments with Polish, Rumanian, Turkish and other near Eastern troops concerned in current scraps for the fruits of victory.

The absence of a novelty film was costly in the ensemble. The Broadway houses have set themselves, and each other a fast pace in carrying to the exacting interest of the fans, and a lapse from the best of shows is noticed. A good cartoon comedy would have done wonders for the week's Rialto show.

The musical offering was satis-

factory. "The Girl of the Golden West" was popular as an overture. Eduardo Albano sang a rather heavy number in his fine baritone, and Ruth Keeling Waite was rewarded with a tumult of applause for her soprano selection from Victor Herbert's "Princess Pat."

## THE NOTORIOUS MISS LILE

Ginger Lile ..... Katherine MacDonald  
Peter Garstin ..... Nigel Barry  
Miss Lile ..... Margaret Campbell  
Miss Lile ..... William Clifford  
Mrs. Lile ..... Dorothy Cummings

The Strand is showing one of the classic drawing room photoplays of the current season this week in Katherine MacDonald's latest First National production, "The Notorious Miss Lile," taken from the novel by Mrs. Hallie Reynolds. It proves that "The American Beauty" (a description heretofore identified with her screen work) is also an actress.

The star is now in a very similar position held by Mary Pickford, when for a long time it was said Miss Pickford, while possessing a unique and attractive personality, could not act. The wise ones in the industry have been saying that although beautiful and a "lady" in the matter of screen deportment Miss MacDonald was not an actress. "The Notorious Miss Lile" is going to do for her what "Stella Maris" did for Mary Pickford—establish her as an actress of dramatic power.

The story tells of Ginger Lile, notorious because she had been named as correspondent in a celebrated divorce suit. Her parents take her to a remote village in Brittany, where they hope to remain unnoticed until the scandal will have blown over. There she meets Peter Garstin (Nigel Barry), who falls in love with her. She returns his love and wishes to tell him of the scandal, but he refuses to listen, telling her that "today is the only thing that counts." Urged by her parents, she marries him, only to have her past exposed by an old friend of her husband's the day after their marriage. Unable to bear the onus of playing the role of an unmasked adventurer she leaves him and goes to England. On board the channel steamer she meets Col. Craven, with whom her name had been linked in the divorce case. Attempting to elude him she falls down a stairway and is severely injured. Craven cares for her, sending her to a hospital.

Meanwhile her husband has followed her to England and obtains a complete record of the divorce trial. He is convinced that despite appearances his wife is innocent, and is expressing his determination to clear her name when the man he had left on watch at the place she had given as a forwarding address notified the husband that Col. Craven had called for her mail.

From that point the story is developed by a series of dramatic incidents until the mystery is solved and the wife's name is cleared. Nigel Barry, who plays the husband, does very well with it, and William Clifford, as the heavy, adds a distinctive note to the picture. The atmosphere of the Brittany village has been carefully maintained, and the drawing room portion of the picture has every earmark of genuineness. The titles add materially to the class of the picture.

John.

## STOP THIEF.

Jack Douglas ..... Tom Moore  
Maurice MacLean ..... George Fitzmaurice  
Charles Ray ..... Charles Ray  
Elsie Ferguson ..... Elsie Ferguson  
Wallace Reid ..... Wallace Reid  
Cosmopolitan production "Humoresque"  
Dorothy Dalton ..... Dorothy Dalton  
A Hugh Ford production, Thomas Meighan in "Civilian Clothes"  
Dorothy Gish ..... Dorothy Gish

The picture of "Carlyle Moore's play, "Stop Thief," in which Tom Moore is featured by Goldwyn, and a current attraction at the



MITCHELL LEWIS

the popular film star, who is hard at work on a new Jack London story for Metro in Hollywood, California. His acting in "Furning Daylight" received the highest praise from the Western critics.

Capitol, has been accomplished with skill and a recognition of its best film possibilities. Harry Beaumont directed the picture, with a scenario provided by Charles Kenyon.

All of the intricacies that made for its stage success are apparent, and some have been elaborated to bring out further the humorous angles. The scenario runs true to the historic test, displaying the human sides of the two arch miscreants, who slip into the Carr household by stealth for the avowed purpose of turning their last trick, and they incidentally earn the sympathetic side of the audience. It is the final job for the duo, determined to marry and go straight.

The comedy business is what will make "Stop Thief" stand up rather than the story. The film is a splendid aid in showing the way of the wary, who are fast workers with their hands.

The cast is distinctive, without overplaying on the part of any one member, which is something these days. The role of Crook Douglas is ideally fitted to Moore and will probably be accredited one of his most conspicuous successes by the film fans. Hazel Daly rises to her heights in the picture, easily sharing honors with the star. Miss Daly has screen personality galore. "Stop Thief" is an accomplishment in point of humorous provender and the picture will achieve as much, if not more, universal approbation than did the play.

O. M. Seward.

## FICKLE WOMEN.

"Fickle Women" was produced by D. N. Schwab for distribution by First National. It has David Bat-

ler as star in a rural story, adapted from "Hitting on the World," published in the Saturday Evening Post. The story works itself out most interestingly, having a good deal of the color and shading of the type made familiar in a number of screen productions starring Charles Ray. The plot has to do with small town people, their narrow mindedness and the triumph of the war hero who returns from overseas, preceded by stories of his gambling and drinking, to face the gossip and overcome the blots which have been maliciously cast on his name.

The early passages are interesting with their love story and the play comes to a climax in a whole of a fight between the soldier and his two principal detractors which rages all over the lot. For picture purposes the battle is staged during the village carnival week and takes place on the crowded main street of the village. Spectacular effects

are thus introduced and heighten the dramatic punch of the affair. The country types are splendidly done and, in themselves, go a long way to give the film especial interest. They provide the excellent comedy as, for instance, when the ancient church gossip, who has been the hero's bitter enemy, sees him vindicated, she is the first to gush over his medals, declaring, firmly, "I knew it all along." Lillian Hall made a charming heroine, and the rest of the organization formed a playing unit of uncommon strength.

A company has been incorporated to present Arthur Donaldson, as star in both stage and screen offerings. He was the original "Prince of Peace," and since the popularity of films has appeared in pictures, joining the original Kalan stock company.

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The productions here listed have already been completed and are ready for booking:

## SEPTEMBER RELEASES

GEORGE FITZMAURICE'S production "THE RIGHT TO LOVE"  
CHARLES RAY in "A VILLAGE SLEUTH"  
ELSIE FERGUSON in "LADY ROSE'S DAUGHTER"  
WALLACE REID in "WHAT'S YOUR HURRY?"  
COSMOPOLITAN production "HUMORESQUE"  
DOROTHY DALTON in James M. Barrie's play "HALF AN HOUR"  
A HUGH FORD production, THOMAS MEIGHAN in "CIVILIAN CLOTHES"  
DOROTHY GISH in "LITTLE MISS REBELLION"

## OCTOBER RELEASES

CECIL B. DE MILLE'S production "SOMETHING TO THINK ABOUT"  
DOUGLAS MacLEAN in "THE JAILBIRD"  
ROSCOE (FATTY) ARBUCKLE in "THE ROUNDUP," a GEORGE MELFORD production  
MAURICE TOURNEUR'S production "DEEP WATERS"  
WILLIAM S. HART in "THE CRADLE OF COURAGE," a WM. S. HART production  
ETHEL CLAYTON in "A CITY SPARROW"  
WILLIAM GILLETTE'S "HELD BY THE ENEMY"  
BRYANT WASHBURN in "A FULL HOUSE"  
COSMOPOLITAN production, "THE RESTLESS SEX"  
CHARLES RAY in "AN OLD-FASHIONED BOY"

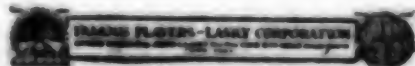
## NOVEMBER RELEASES

GEORGE MELFORD'S production "BEHOLD MY WIFE"  
ETHEL CLAYTON in "SINS OF ROSANNE"  
WALLACE REID in "ALWAYS AUDACIOUS"  
ENID BENNETT in "HER HUSBAND'S FRIEND"  
BILLIE BURKE in "THE FRISKY MRS. JOHNSON"  
BRYANT WASHBURN in "BURGLAR PROOF"  
GEORGE FITZMAURICE'S production "IDOLS OF CLAY"  
DOROTHY DALTON in "A ROMANTIC ADVENTURESS"

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## COAST FILM NEWS.

Inside circles are conjecturing as to King Vidor's next move. With his new studio at 7200 Santa Monica boulevard just completed and certain lengthy negotiations drawing to a close in New York city, the producer-director still maintains his silence of the past month. He says his next production has been chosen.

William S. Campbell has just completed the fourth Chester comedy, which is to be called "A Tray Full of Trouble." It is going to New York to be released by the Educational Film Corp. In the cast are Rowdy the humanzee, Harry Burns, Ida Mae McKenzie, Baby Al-

fred Austin, Hap H. Ward and many others.

Arthur S. Wessel has resigned as manager of the Victory here and will resume his former work of business manager and publicity manager of stage and screen stars.

C. L. Chester has just completed the editing of the following Chester Outings and Screeners: "Monkey Hits and Woolly Bits," "Too Much Overhead," "Chosen Waters," "South Sea Natade," "Through Winding Walls" and "Climbing the Cataracts."

Over 50,000 feet of film arrived last week from the sixteen camera men, who are seeking for Chester the wonders of nature throughout

the world. The film had traveled over 20,000 miles before reaching the Chester laboratories in Hollywood, Cal.

Some months ago Arthur Levey arrived here to start an Anglo-American Unity League; he also said that he represented the Northcliffe press and that he would give the screen stars publicity for the normal sum of from \$10 up per week. Through some disagreement it is said that the entire board of directors, who were George R. Patton, president; William Lacey, vice-president; Frank P. Flint, Arthur Latta and H. W. O'Melveny, resigned with the exception of Arthur Levey, who was secretary. If he had there would not have been any

league. In place of this flattered directorate which graciously stepped down and out, Secretary Levey appointed a new board, which comprised the following members: Arthur Levey, president; Thomas Richardson, vice-president, and three directors: Douglas Tuck, of the American Sign Company; Walter Cripps, a bookkeeper, and John Bains, a steel worker. A. C. Way, of the First National Bank, is the treasurer. In order to get money in the treasury Levey had the new board authorize him to run a ball for the Anglo-American Unity League.

The Venice Investment Co., in which the Gore Bros. and Sol Lesser are the largest stockholders, have

taken over the old site of the Hotel in Ocean Park here. They are planning to build a new one here to cost about \$500,000. The deal involves about \$400,000. The property was acquired from the Dutch estate.

Director Bert Bracken has completed his cast for "Kama," the story of James Oliver Curwood. The cast is Jane Novak, Don Dealey, Edwin Wallack, Don Haggerty and Joe Marvage. R. G. Linden and Edward Bonney are operating the cameras while Jack Lever is assisting the director.

Mitchell Lewis has left for New York, and if the deal is closed his trip will be more than well taken.



## A PICTURE THAT WILL LIVE

For sheer pathos, for blunt power, for genuine fascination, this wonderful story of a mother's love has never had an equal on stage or screen.

America's leading press and trade journal critics pronounce "Madame X" one of the greatest productions of the last ten years.

**If you haven't already  
booked it, act now!**

SAMUEL GOLDWYN  
PRESENTS

# PAULINE FREDERICK MADAME X

FRANK MOYD

## ROBERTSON GETS "SENTIMENTAL TOMMY"

**Reward for His Success With  
"Jekyll and Hyde."**

As a reward for his direction of "Dr. Jekyll and Mr. Hyde," Famous Players-Lasky has turned over to director John S. Robertson the production of Barrie's "Sentimental Tommy" stories, which will be capitalized as a Robertson Special. The picture is to be made in the east, from a scenario prepared by Josephine Lovett.

Robertson has written full details to Mr. James, asking his co-operation in the making of the feature. He is now engaged in picking the cast and will commence work shortly.

This will be the third Barrie piece to be filmed by Famous this year. The first was "Male and Female," adapted from "The Admirable Crichton," the second will be "Half an Hour," in which Dorothy Dalton starred. It will be recalled that James Lasky brought back from London with him the manuscript of an original screen story by the English author.

## HELP CANADIAN PICTURES.

**Government Officials Promise Aid to Shipman.**

Winnipeg, Aug. 18. Ernest Shipman, accompanied by Mayor Grey, saw Board of Trade officials and Premier Norris of Manitoba and was promised support.

Local people are investing in his company, and he has decided on Henry MacRae and King Vidor to direct the next two pictures based on stories by Ralph Connor, the pen name of the author of "The Sky Pilot."

## ODY-R-C. CANCELLATION.

The agreement between the Lewis J. Ody producing organization and Robertson-Cole, whereby Ody was to turn over the distribution of his production to the latter, has been cancelled.

## HOUSING SCANT ON COAST.

**Los Angeles and Hollywood Both Crowded Worse than New York.**

If you're going to the coast this autumn or winter make sure that you have arranged for a place to live. That is the advice of several of the picture folk arriving in New York from Los Angeles during the past week. Conditions in Los Angeles and Hollywood are worse than in New York as far as housing conditions are concerned.

There are between 75,000 and 100,000 tourists expected in Los Angeles during the winter months. Right now the outlook is that they will be unable to find accommodations.

Houses are impossible to get at this time and apartments are at a premium. Prices have leaped in the last couple of months. Apartments taking in picture people are piling it on pretty for them in the rents.

## LOCKLEAR'S DEATH AS BOOST FOR FILM

**Universal's Greed Sharply Criticized on Coast.**

Los Angeles, Aug. 18. The billing at the Supertin after the death of Locklear of the film that was supposed to be the actual death dive of the aviator was "The Great Air Robbery," directed by Jacques Jacard for the Universal last summer.

This was shown while the bodies of Locklear and Elliott lay in the undertakers' establishment here and caused considerable comment. Several papers here wrote scathing articles about the Universal's greed for gold.

## BOWEN NOW DIRECTOR.

Goldwyn has appointed Edward Bowen, managing director of the Capitol, to the position of "Director of Theatres." He is to be in charge of the theatre division and will have his office at the Goldwyn headquarters on Fifth avenue.

## CALIF. FAMOUS GETS BEST FRISCO HOUSES

**Organize for \$12,000,000—To Be Exhibitors.**

San Francisco, Aug. 18. Articles of incorporation have been filed for the Famous Players-Lasky Corporation, of California, capitalized at \$12,000,000.

The new corporation will control the leading picture theatres in this city and also plan to operate playhouses throughout the state.

The picture houses in the merger are the California owned by the Market Street Realty Co.; The Imperial operated by the Imperial Theatre Co. and the Fortuna.

The new Granada for which plans have been drawn and contracts for its construction closed, is included, as are the Coliseum and Lincoln, district houses.

The plans for the amalgamation, started several months ago and reported in Variety at that time, were completed last week. Herbert L. Rothchild and Herman Webber will be the leaders in the California Lasky Co.

Big musical productions will be staged in conjunction with the usual film programs. Eugene Roth and Jack Partington will continue as managing directors.

## PANNING LA. CONVENTION.

New Orleans, Aug. 18.

The annual meeting of the film exhibitors of Louisiana was a rather tame affair.

The most spirited part of the convention consisted in a wholesale denunciation of the Hanger Amusement Co.

## CHICAGO THEATRES ROBBED.

Chicago, Aug. 18. The Famous picture theatre on Grand boulevard was robbed Sunday night as the patrons were filing out of the house.

Robbers got \$150 in dimes and nickels, overlooking the rest of the day's receipts. The Lincoln, on Division street, another film house, was looted for \$42. The rest of the day's receipts were in the safe.

## FARNUM TO REDUCE

**Six Months' Vacation to Drop Fifty Pounds.**

William Farnum has decided not to make pictures for six months and will leave Los Angeles for his home at Sag Harbor, Long Island, this week. Farnum's decision to quit picture making for the half year period is because of a desire to train down in weight to his former leading juvenile proportions. The Fox star has accumulated avoidances so rapidly in the last year that he now tips the beam well over 250. He will try to knock off 50 pounds during his six months' vacation.

## DIVORCED COUPLE REMARRY

Cleveland, Aug. 18.

Minnie Abbott, who gave her occupation as a film actress, was married here last week to her former husband, Harry Abbott. She claims it was because he objected to her continuing her career before the screen that they were divorced in Grand Rapids in 1919.

Objections to her career were withdrawn, she claims, when they met by chance recently in Buffalo. Now she will return to the flickering drama.

Mrs. Abbott says she has had important roles in "Mothers of Men" and "The Future Man" and that she appeared in Metro pictures as Billy Ilior.

## SELDEN SUES MAYFLOWER

Edgar Selden has filed suit through his attorney, Arthur Butler Graham, against Mayflower, to recover \$2,500 for services rendered in a play breaking capacity Aug. 2, 1918.

The complaint alleges it was agreed Selden would receive that amount, to be paid him not later than Oct. 15 of the same year.

## "Way Down East" Sept. 23.

The opening of "Way Down East," the Griffith picture, has been postponed to open at the 14th Street for a month Sept. 23.

Another Griffith production, "The Love Flower," opens Aug. 23 on Broadway at the Strand.

Ralph Ince, director and actor, will portray the role of Lincoln in an Americanization spectacle to be given Sept. 17 at Carnegie Hall.

## WANT "EARTHBOUND" LEFT AT ASTOR

**Film Does So Well Goldwyn Petitions Woods.**

Despite the intense heat the Goldwyn production of "Earthbound" has been doing a good business at the Astor. The film company is so encouraged by the takings under existing conditions it has made a proposition to A. H. Woods, who shortly assumes the management of the house, to permit the feature to remain indefinitely under a percentage arrangement and guaranteeing the house \$5,000 a week for its share.

While the takings are only about \$600 a day, this is considered very big, considering the weather.

## DENIES BLACKWELL CHARGES.

Luette Valley, a former Century Roof dancer, this week entered a general denial of the charges made by Mrs. Carlyle Blackwell, wife of the screen star, in her suit for \$50,000 damages for alleged alienation of affection. The pleadings were filed by Harry Steinfield, attorney for the defendant.

Miss Valley's defense, besides the denial of the charges of luring the husband from his home, will be that the couple had separated long before she met Blackwell, that Blackwell and his wife were estranged and allegations of alienation could not be sustained under those conditions.

"Twin Beds," which Carter De Haven is producing in affiliation with Arthur R. Kane, is set down on the First National schedule for release Oct. 15. Latest news from Hollywood is that, under the direction of Lloyd Ingraham, the production is progressing satisfactorily.

## MITCHELL LEWIS

WORKING IN  
LARGE LONDON STUDIOS  
FOR METRO.

# "EARTHBOUND IN THE DIRECTION

## Has Set a Certain STANDARD To Be FOLLOWED"

—Trade Review (Aug. 21—1920)

PERSONALLY DIRECTED BY

# T. HAYES HUNTER



## SUITS DISCREDITING POWERS UNEXPLAINED IN ROCHESTER

**Many Residents of Upstate City Stockholders—  
Called Stockselling Scheme—Objects Said to Be  
Impossible—Former Employee Speaks.**

Rochester, Aug. 18. Suits discrediting the Powers Film Products, Inc., are receiving attention here, due to the fact that the company's plant is located in this city and that hundreds of Rochester people are among the stockholders. A round of the banks and the financial district meets with the same silence being maintained in the face of the charges.

The company is said to represent merely a stock selling combination with its projects impossible of attainment, but not a word of comment or explanation has been given out by the company. Local interests are waiting watchfully for developments but in the meantime are not willing to speak for publication.

The big local feature of the affair is that hundreds of Rochester people are stockholders in the company. The plant, formerly that of the Fireproof Film Co., is located here. When the Powers Co. was organized in July, 1918, stock selling ads led many to believe it had the same future as that of the Eastman Kodak Co. Rochester people who had seen Eastman stock grow in value from a few dollars to around \$600, bought Powers stock. The company was to make picture film and supplies, but now it is charged it is far from realizing the future painted for it.

Frederick J. Harrison, of this city, formerly chief chemist for the Powers concern, is suing for \$10,000 back salary and is organizing a stockholders' protective committee to investigate the company's affairs. He says he has letters from 300 stockholders who cannot afford to lose their money. Stock which during the selling campaign rose to \$35 per share, is now said to be on the market for around \$5, which is a lower price per share than many buyers owe for stock bought on the installment plan.

Two other suits have been filed against the concern, one by J. Cibrario, for a quarter of a million dollars, and one for \$6,000 back salary by George B. Ward, formerly a superintendent at the plant.

Last year the Powers Co. was sued by Thomas E. Donovan & Co., New York brokers, to compel the Powers Co. to live up to an alleged contract making the firm sole selling agents of stock and to turn over a large block of stock for sale.

The Eastman Co. won in litigation to prevent the Powers concern from employing men trained in film making by the Eastman Co. It was charged the Powers concern was offering higher wages to Eastman workers.

William J. Smith, vice-president of the Powers Co., refuses to make any statement.

Mr. Harrison charges the company has never made non-inflammable film and could not, and has not made any picture machines. Harrison says he perfected a new process of making film, but when he left the Powers Co. his back pay was refused.

### GEO. M. TAYLOR DIES.

Pioneer Motion Picture Man and  
Father of Catharine Curtis.

Schenectady, Aug. 18. George M. Taylor, one of the pioneer moving picture men of New York, Los Angeles and Phoenix, Ariz., and father of Catharine Curtis, motion picture star and producer, died at the Ellis Hospital in this city last Monday, following an operation which at first was believed to be successful. Death was due to ether-pneumonia, which developed.

Mr. Taylor was vice-president of the Catharine Curtis Corp. His daughter is president of the corporation and well known throughout the theatrical world as the only woman producer in motion pictures. He also had an interest in other corporations.

In early life Taylor was active in New York State politics. He also was fond of horses and at one time

owned a stable of race horses. He came from a family of hotel men, dating back to his great-grandfather, and at one time was manager of the Rockwell House at Glens Falls, the rendezvous of theatrical folk when playing the paper city. He also was one of the organizers of the National Hotel Men's Association, chairman of its Executive Committee and vice-

president of the New York Hotel Men's Association.

Mr. Taylor was a Mason and an Elk and was a direct descendant of President Zachary Taylor. He married Flora Beach in 1881. Besides Miss Curtis he is survived by another daughter, Mrs. Garret S. Veeder, of this city.

The Episcopal funeral service was conducted at the home of his daughter, Mrs. Veeder, 10 Lowell road, Wednesday, by the Rev. Lee Roney, of Bellevue. Burial was at Albion.

### BUY TWO IN CASPER.

Bishop-Cass Purchases Help Goldwyn in Rockies.

Denver, Aug. 18.

The most important business announcement of the week was that of the acquisition by the Bishop-Cass Theatres Corporation Tuesday of the Rex and Iris theatres in Casper, Wyo., for a consideration

of \$225,000 and a ten-year lease, with privileges of renewal upon expiration, the terms of which have not been made public.

The transaction was effected by the Casper-Wyoming Theatres Co., a subsidiary of the Bishop-Cass Theatres Corporation which now owns the America, Denver, holds a 25-year lease on the Tabor, and holds stock in Goldwyn.

Through Bishop-Cass the Goldwyn people are getting a strong footing in the Rocky Mountain region and it is expected, according to Alvah G. Talbot, managing director of the Bishop-Cass enterprise, that a chain of first class houses will ultimately be realized here.

The Rex and Iris were owned by W. R. Sample of Casper.

### BATHING GIRL GROUNDS.

Los Angeles, Aug. 18.

On account of wanting to be a Mack Bennett bathing girl and not wanting to fulfill the obligations of

her home, Marion Hunter was given a divorce from Harriett J. Hunter in Judge Taft's Court.

The judge granted Mr. Hunter divorce after he showed him several photographs of his wife working as a Mack Bennett bathing beauty. They were married three years ago when she was 21 and he was 21.

### "SNOW BLINDNESS" BOUGHT.

Goldwyn has purchased the picture rights to "Snow Blindness" Katherine Newlin Hurt's latest novel of the same name. It is Miss Hurt's fourth novel.

### PHILIP COHEN

Announces the removal of his law office to  
612 to 614 Pasadena Theatre Building,  
7th and 10th Streets,  
LOS ANGELES, CALIF.

*The Most Beautiful  
Blonde Since Venus*

So artists call

**RUBY De REMER**

JOSEPH LEVERING  
presents  
**HIS  
TEMPORARY  
WIFE**

By Robert Ames Bennet  
Directed by Joseph Levering

With an all-star cast  
**RUBY De REMER  
EDMUND BREESE  
MARY BOLAND  
EUGENE STRONG  
W T CARLETON**



**He Wanted—A Temporary Wife. She Wanted—Money.  
But Love Was Strongest of All.**  
A Most Unusual Story with One of the Strongest Casts of Players Ever Assembled.

**W. W. HODKINSON CORPORATION**

527 Fifth Avenue, New York City

Distributing through PAFIC Exchange, Incorporated

# MORE SPACE FOR PICTURES ASKED BY PROPAGANDISTS

**Agents Sent Out by Big Distributors Visiting Newspaper Owners and Publishers Throughout Country—Proof Given Them Why Additional Picture News Should Be Printed—World's Success Cited—Move Much Discussed. Most Press Agent Junk Goes Into Waste Baskets or Trade Papers.**

A propaganda advance agent is traveling in the interests of a new movement promulgated by the organized film distributors. His mission is to call on the owners and editors of big dailies for the purpose of presenting arguments, data and statistics encouraging newspapers which have no regular movie publicity departments to institute them, and suggesting to those who already have them that they broaden and expand them.

The claim of the distributors is that there are more people immediately interested in pictures than there are in baseball, financial fluctuations or other sources of news more consistently and conspicuously published by the dailies.

No paid advertising beyond the normal is being offered. The new movement, which has been long reported in contemplation, is working only in an avenue of seeking to enlighten editors regarding the solid news demand of the picture-going public for more extensive, comprehensive and detailed news of this field. For the purpose statements have been prepared from prominent newspapers which have featured movies, such as the New York

World, which recently started a full page department, showing such results as can be added in the way of public response.

There are many cities in which the newspapers, by seeming consent or agreement, run nothing except current reading notices and pay no heed to releases from the various press agents and information distributors regarding vital news of filmdom, forthcoming productions, studio activities and the like.

A number of missionaries, doing the same work as the first of them who left New York this week on the way through the middle west, will start out soon. It is planned to cover the entire map.

If sufficient interest is shown or developed, the next move may be to organize a press agency clearing house or central information bureau to furnish newspapers with regular services according to their capacities and eagerness for film news somewhat as the Associated Press supplies news of general importance. In that event an editor will pass on all "copy," so that when it goes out it will bear the stamp of legitimate and censoral news matter, divorced or at least alienated from entirely self-interested press agent staff.

with every company competing individually in every newspaper office. The effect of this movement of film trade periodicals is being discussed with interest among the insiders conversant with the scope and significance of this step.

Some claim that as the newspapers increase the volume of their film columns, the purely trade press will suffer in proportion, as that body of papers is now the only place where ink can be had to set on white paper 75 per cent. of the publicity material ground out in hundreds of offices. If producers and distributors can get their announcements before the general public, and to a large circulation, it is logical that they will lose enthusiasm over publishing to the trade alone and to naturally narrow circles of readers.

That this view is shared by the film trade editors themselves was proven some weeks ago, when the daily paper propaganda idea was first informally suggested, at which time several of these editors heavily urged against the innovation, saying that movies were of interest but news about them meant nothing to lay readers except to tell them what they could see that night or in the near future.

# GOLDWYN TO RESIGN IS RUMOR GODSOL TO BE FIRM'S CHIEF

**Friction in That Company Main Concern of Local Gossips—Paucity of Merger Rumors—Said That Famous May Absorb All Big Ones Soon.**

An ominous paucity of merger rumors has been current in film circles of late, but that does not debar the usual amount of figuring out the future of the film producing and distributing end of the industry, not to mention the inclusion of a goodly portion of the exhibiting arm of the business.

There is to be an exceptionally important meeting of the directors of Goldwyn Friday next week, when, according to report, Samuel Goldwyn will resign the presidency of the corporation and will be succeeded by Frank J. Godsol. There is said to be considerable friction in the management of the Goldwyn concern and on this account the downtown interests have lent no support to the stock which this week fell to around \$9 per share with unofficial intimation it will drop to \$5 if Samuel Goldwyn makes a fight to retain his post at the head of the concern.

Directly the directorial meeting is over and the routine of it runs according to schedule, the stock is to go to around \$20, concurrently with rumors which will have considerable foundation on fact, that Goldwyn will become part of a gigantic merger of the larger film corporations, headed by Famous Players-Lasky.

The others mentioned in the proposed amalgamation are Realart,

which is owned by Famous, Goldwyn, Metro and Robertson-Cole.

A glimpse at the line-up discloses all these concerns are affiliated with "downtown" moneyed interests and the report goes on to "narrate" that it is the financial people who are behind the idea of some such amalgamation.

## HALLMARK IN TWO SUITS

**Actions on Notes and Draft Started. General Denial Entered.**

Patrick A. Powers, according to papers on file in the Supreme Court, is plaintiff in a \$2,000 action on a promissory note executed May 4, 1928, against the Hallmark Pictures Corporation and Frank G. Hall. The note, which matured June 28 last, was originally made out by the corporation to Hall, the latter assigning it to Powers.

The Hallmark Pictures Corporation is also defendant in another action begun by the Hitechey Lithographing Corporation on a draft on the N. Y. Trust Co. for \$3,000.30, executed June 15 last and maturing July 30. The defense is a general denial and a counter statement has it the plaintiff agreed to refrain from bringing legal action at the time when the Hallmark assigned them all monies that would be collected from its film exchanges.

# ZUKOR'S JOKE ON EXHIBITORS LEAVES BOTH WHERE THEY WERE

**Agrees Not to Build Competing Film Houses in Towns Where He Is Getting Fair Representation. Otherwise He Will Build and Would Anyway.**

"It is to laugh," as Louis Mann used to say in "The Girl from Paris" a decade ago. The result of a private conference between Joseph Zukor and a committee of exhibitors representing the Motion Picture Theatre Owners of America was the consummation of an agreement, officially signed by Mr. Zukor, representing Famous Players and the committee, representing the exhibitors, whereby Famous Players promised to investigate complaints from exhibitors and further promised not to acquire theatres or build new ones in competition with independent exhibitors, excepting in cases where Famous believed its product is not receiving "fair representation." Paragraph B of the letter addressed to Mr. Zukor and accepted by him as an agreement which settles the controversy is as follows:

"(B) That whenever in any town, city, community or state, an independent exhibitor presents to the Motion Picture Theatre Owners of America a claim that you are about to purchase, acquire or build a theatre which will compete with his, this organization will appoint a fair and impartial committee to investigate the matter (none of whom will be affiliated with any producing or distributing corporation, directly or indirectly). If the committee find that you are intending to compete with the exhibitor in such instance, notwithstanding that you are able to secure for your products a fair and proportionate representation in such town, city, community, or state, you agree to receive the report of such committee and to give it your personal consideration, and to give a personal hearing to the committee or its representatives if they so desire.

"If you cannot obtain a fair and proportionate representation of your product in any case our organization would deem further ac-

tivities of your company in that case as justifiable and not a violation of your pledge to our organization."

## BARRIE COMING FOR "PETER PAN"

**Has Also Written Special Picture for Lasky**

London, Aug. 18. Sir J. M. Barrie will leave for America shortly to superintend the production in America by Famous Players-Lasky of a screen version of "Peter Pan."

He has also written a special picture for Lasky.

Among other British authors locally at work for the same firm are Arnold Bennett, Compton Mackenzie, E. Phillips Oppenheim, Robert Hichens, Temple Thurston, Max Pemberton and R. C. Carton.

## RAFF'S CORRECTION

Post Lee, Aug. 11

Editor Variety: In your edition of August 7, there appears an article which states that George Barker is backing Harry Raff in a production with Vera Gordon.

This is in error, and I request that you correct this misstatement in your next issue. The facts are as follows:

The Chatham Pictures Corporation is making a picture with Vera Gordon and have arranged with L. J. Selznick to use his studio and his organization. Through arrangements with Mr. Selznick, Mr. Barker has secured the services of Mr. Harry Raff to supervise this picture in course of production.

Harry Raff.

# BACKED BY \$250,000 JESSE JAMES READY

**All Set to Make Pictures in Middle West**

Kansas City, Aug. 18. Jesse James, Jr., who recently announced that he had signed with the Metro Pictures Corporation, headed by Bert Hall, former aviator, and L. H. Connor, of Overland Park, to appear in a series of pictures, in the role of his father, has been released from his contract and has joined hands with the Metro Pictures Corporation.

The latter is a Kansas City company and has filed articles of incorporation, with a capital stock of \$250,000, fully paid. The officers and directors of the new concern are prominent in this part of the country, both politically and financially. They are: Thomas J. Prendergast, president; T. T. Crittenden, vice-president; Lynn R. Hanks, secretary and treasurer; Harry Hoffman, general manager; Franklin B. Centre, director general, and Judge J. M. Johnson, general counsel. The directors include the officers and William Huttig, Martin J. Crowe and M. J. Prendergast.

According to the officers production will be started at once and it is the intention to make Kansas City the picture city of the Middle West.

The first picture will be a portrayal of the life of Jesse James, the former bank robber and border highwayman. The scenario, "Jesse James Under the Black Flag," has been completed and a number of the locations selected. Young James will have the leading role. The company has a number of sites for their studio under consideration and a selection will be made at an early date.

## DENVER'S NEW PRODUCER.

Denver, Aug. 18.

Denver's newest picture producing corporation in the field is Billiken Comedies, Inc., a recently organized company which will produce twelve one-reel "Lucky Luke" comedies at the Kinross Picture Studios at Englewood.

Those interested in the new project are George G. Grenier, director general, R. M. Bohara, Chris Irving, Sam Wood and Moe Friedman. The leading man will be Edward La Zar, slapstick comedian of considerable experience. Mr. Grenier has worked for Fox, Selznick, Universal and Biograph.

# LITTLE CHURCH AROUND CORNER FOR PICTURE PEOPLE PLANNED

**Will Be Built on Hollywood Boulevard at Cost of \$300,000—Many Pleasant Features—Episcopal Rector Defends Film Colonists.**

Los Angeles, Aug. 18. Like New York city, Hollywood is to have its "Little Church Around the Corner." It will be for the picture players instead of the stage folk. This became known with the filing of corporation papers with the secretary of state for the Picture People's Church Corporation.

The chief mover is the Rev. Neal Dodd, rector of St. Mary of the Angels Episcopal Church of Hollywood, who will be one of the directors. He stated it was backed by practically every film company that was connected with the picture industry.

The church will be built on Hollywood boulevard, between Harvard and Vermont streets, and will cost about \$300,000. The building will include a large auditorium, where the picture artists can hold entertainments and meetings, and there will be a swimming pool and a room for cards and billiards. The general plan is to make it the music center of Hollywood for the picture actor.

"Despite many clergymen howl about the picture people, I have always found them delightful and as good citizens as one finds in any other line of occupation," said Dr. Dodd. "There are a few bad ones but show me any other line where you will not find the same condition."

"The real reason for the 'Little Church Around the Corner' is to furnish a place where the picture player can secure counsel when they need it. Some of these problems can be solved only through religious channels, and we want to provide them with a place for their own to solve them."

Some of the directors are Martin L. Weaver, H. B. Lee, J. W. B. Van der Horst and P. J. Durand, all members of Dr. Dodd's church.

The balance of the "Limehouse Nights" series of stories by Thomas Burke, from which D. W. Griffith adapted "Broken Blossoms," have been purchased by Fox for Shirley Mason's utilization.

# SPEED CAMERA'S MEDICAL TESTS

**Important Results in Heart Failure Cases**

After six months of experiment on animals recorded with ultra speed camera at the College of Physicians and Surgeons and the Rockefeller Foundation, the surgeons of these institutions are soon to announce important discoveries dealing with the treatment of heart disease.

It has long been the theory that sudden heart collapse and death are preceded by some kind of tissue changes and the experiments have been conducted to learn what these changes are. The results are reported to have exceeded all the hopes of the doctors in definite scientific data upon which the medical profession will ultimately have a technique which promises to prolong life in heart cases materially.

It is said the owner of the speed camera invention in this country, an American named Watson, has received \$20,000 for his services in the experiments at the rate of \$2.50 per foot per print.

## FINISHES "LIFE"

**Vale Completes First William A. Brady Special.**

Travers Vale has completed work on his William A. Brady special feature, "Life," which is now in process of cutting for middle September release. "Life" is taken from the well-known light natter of the same name and is the first of a series of four productions a year Brady will make. Various distribution concerns are negotiating for the release rights. Nita Naldi has a leading role in the picture.



# GELATINE PRODUCTS COMPANY

Made in  
Sheets or Strips  
as required.

INCORPORATED  
Largest Manufacturers in America of  
**GELATINE SHEETS**  
Colored and Frosted

All high class theatres  
in America use only  
**G. P. C.**  
Gelatine Sheets

## G. P. C.

**G. P. C.**  
made in all colors and  
shades. Frosted, blue (4  
shades), red (4 shades),  
green (4 shades), yellow,  
pink, violet, purple,  
orange, magenta, chocolate,  
brown, lavender, amber  
(4 shades).  
**SPECIAL** — We match  
any color.

### GIVES PERFECT COLOR

Plant and Executive Offices  
**224 FLATBUSH AVE.**  
Brooklyn New York City

**G. P. C.**  
are the only sheets  
giving absolutely  
reliable and perfect  
color.

**ATTENTION! Managers and Producers!**

Read What the New York Newspapers Have to Say About

# DONNA MONTRAN

The Beautiful Sweet Voiced Prima Donna With a Million Dollar Personality.

**BROADWAY'S NEWEST FIND**  
(Under Personal Direction of TOM ROONEY)

**PRIMA DONNA "California Bathing Girls" Now at**  
**B. S. MOSS' BROADWAY THEATRE**

I wish to acknowledge my indebtedness to my Vocal Instructor, LOUIS HOWARD CROXSON, and to my Dancing Master, ALEXIS KOSLOV.

**VARIETY, July 29.**

"Donna Montran has an undeniably million dollar smile, coffee of personality and an elastic voice that hits the high registers smoothly and effectively—would make ideal \$4 musical comedy stuff." — Abot

**"MORNING TELEGRAPH"**

"Donna Montran is here. Taking leading part well in touch promenade."

**"EVE. WORLD"**

"Donna Montran was the bathing girl prima donna and had as pleasing a voice as any girl should need."

**"N. Y. CLIPPER"**

"The music was tuneful and the song, 'India, My Own,' with words and music written by Donna Montran, was sung by the author with good effect. Miss Montran is pretty, possessed of a fine figure and has a smile and personality that count."

**"EVE. MAIL" (July 29)**

"There is the pretty, Donna Montran, whose smile hasn't destroyed her voice."

**"EVE. SUN"**

"Donna Montran, a young lady who contributes explanatory singing, musical part well and exhibited some pretty costumes."

# VARIETY

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32 PAGES

## QUEEN MAY BE FILM STAR

### KEITH MARKS SUN'S TOLEDO RIVOLI AS OPPOSITION HOUSE

Relations Broken Off Monday—V. M. P. A. Tells Acts to Play All "Play or Pay" Contracts Whenever Entered Into—Mack Stays With Keith.

Booking relations between the B. Keith Vaudeville Exchange and the Sun Circuit were permanently broken off on Monday, the Keith people having officially notified the Sun that the Sun booking representatives, Pete Mack in New York and Tom Powell in Chicago, would not be permitted to book Keith acts on the Sun Circuit hereafter.

The Keith people's action in permanently breaking off booking relations with Sun came about as a result of alleged unfair tactics by Sun in supplying bookings for the newly built Rivoli theatre, in Toledo, which opened with vaudeville Thursday, Aug. 19. A complaint was filed against Sun with the Vaudeville Managers' Protective Association by the Keith people, following the opening of the Toledo house with Sun bookings. Prior to that about two weeks ago the Keith office temporarily discontinued the Sun bookings.

Numerous inquiries have been sent into the V. M. P. A. from vaudeville artists who desired to know whether they would be violating their contracts with the Keith people if they played the Rivoli. In answer the V. M. P. A. informed all acts making such inquiries, the acts were to play any "play or pay" contract for any house they had entered into. The management of the Rivoli does not hold membership in the V. M. P. A.

It was learned upon inquiry that the Keith people considered the Toledo opposition. The Keith people operate and book Keith's entire in Toledo, also playing vaudeville.

The consensus of opinion in vaudeville circles seemed to be that the Keith people will regard acts playing the Rivoli in opposition to the Keith Toledo house as non-available for future bookings.

It is understood that will be notified by the Keith office of the condition prevailing with regard to the Rivoli.

Pete Mack covered his booking connection with Sun on Tuesday and it is understood will remain an artists' representative booking acts on his own in the Keith Exchange.

No decision has been reached as yet by the V. M. P. A. on the complaint filed against Sun by the Keith people.

### "WAY DOWN EAST" AT \$10 TOP

Biggest Scale for a Broadway Picture Opening.

The opening of D. W. Griffith's screen version of "Way Down East" at the 44th Street Theatre Friday, September 3, will be marked by a new high-water mark in the scaling of admission prices for the opening night of a Broadway picture showing. The scale for the whole orchestra back of the first six rows of seats will be \$10. Loges will be the same and the balcony will be held at \$5 a seat.

Following the first performance the loges may scale at \$3, orchestra seats back of the first six rows may be \$2 and the balcony and front (first six) rows of the orchestra \$1.50. The gallery will be 50 cents. The top price charged for the "Birth of a Nation" was \$2.

The nearest approach to the Griffith first night \$10 top scale was "Havisham Armenia," which showed at the Plaza. But this was for charitable purposes and was not a commercial proposition, as Griffith's is.

"Way Down East" will run 12-1500 feet, when shown at the 44th Street Theatre. It has had a couple of public workouts—one at Middletown, N. Y. recently, when the picture was cut from 14,000 feet to its present length of 12,500.

### ERLANGER GETS COHAN.

Signs Ten-Year Lease on George M.'s House.

A. L. Erlanger has secured a new 10-year lease of the George M. Cohan theatre, commencing with the conclusion of the present tenancy at the end of next season.

The lease was secured through Max Spiegel, general manager of the corporation which last year purchased the Fitzgerald building at Broadway and 43d street, in which the Cohan theatre is located.

It is understood Charles Dillingham is associated with Erlanger in the new lease.

### PRINCESS MARIE ALSO

Rumanian Royalty Considering Two Propositions to Appear on Screen—Daniel Carson Goodman Has Vehicle Ready—Queen and Princess' Profits to Go Toward Alleviation of Needy Rumanian Subjects.

### STEINHARDT SUMMONED

Indications point very strongly to the screen acquiring two genuine princes of royalty as stars in the near future, in the persons of Queen Marie and her daughter Princess Marie of Rumania.

Two separate propositions have been made to Queen Marie and the Princess to appear in pictures. Negotiations for both now being in progress. One plan submitted by Dr. Daniel Carson Goodman and a coterie of associates is that the Queen and Princess appear in a story already written, especially to suit their personalities, by Dr. Goodman.

Dr. Goodman and associates are to receive 40 per cent. of the income of the picture, until the production expenses are returned. After that the Goodman coterie are to

(Continued on Page 4.)

### HUGE AUDITORIUM FOR 46TH ST. CORNER

May Replace Gaiety and Fulton on Broadway.

When the leases of the Gaiety and Fulton theatres expire in the not distant future, Mr. Wertheimer, the wealthy tobacco man, who owns the properties, has in mind the erection on the plots of a huge auditorium, with an office building in the front.

While no disposition has yet been made of the lease of the proposed huge auditorium, there is a probability it will be offered to some picture magnate for the housing of first runs. But before such a deal would be made the theatre would first be offered to A. L. Erlanger, with whom Wertheimer is on intimate terms.

The two theatres on the property at present are regarded as too small for anything but attractions of limited size, and it is believed Erlanger would not be averse to having a house of large seating capacity in so choice a location.

### WAGNER IN ENGLISH COMING TO MANHATTAN OPERA HOUSE

New Major Operatic Organization Being Planned by Charles L. Wagner—He Manages John McCormack—German Dramas Unsung Since War.

### CHURCHILL AFTER KNICKERBOCKER NOW

Has Offer for His 49th Street Place—May Change.

Capt. James Churchill, proprietor of Churchill's restaurant, has made a tender for the lease of the Knickerbocker Hotel. It is understood the Captain has an offer of \$1,000,000 for the lease of his famous restaurant and that in the event of his acceptance of his lease tender for the Knickerbocker, will dispose of the restaurant further up Broadway and devote himself to the hotel at Broadway and 43d street.

The Captain is a shrewd manipulator of houses. He sold his 44-year lease of the northwest corner of Broadway and 45th street to the Cafe Madrid people for \$100,000 and then took a long tenancy of his present quarters, which also seems to be in great demand.

### OLD JEFF NOW SHUT.

Kansas City, Aug. 25.

The final curtain has been rung down on the notorious Jefferson Hotel, which has been dismantled and will be torn down to make room for a wider South street traffic way. The old house, famous in politics and crime, was known to many members of the theatrical profession. It was the home of one of the original cabarets and owing to the political influence of its owners knew no such thing as closing hours. When the cabaret was closed more than a year ago the Jefferson really closed, but its rooms were kept open for the regular guests until last week, when the wreckers took charge and the "old Jeff" passed.

### CIRCUS MILLION IN COURT.

Chicago, Aug. 25.

The estate of the late Mrs. Margaret C. Cole, widow of W. W. Cole, the famous showman, will be brought into court here by two Chicago women against Dr. Freeman P. Ward, a practitioner of New York and former counsel and financial manager for several years for the widow. The court fight is to determine whether he obtained the \$1,000,000 estate of the widow by hypnotic influence.

The most ambitious presentation of grand opera in English is to be made in New York next spring by a group of musical managers who have joined together, with Charles L. Wagner, who handles John McCormack and other stars, as the president of the association.

The plan is to present Wagnerian opera. The Manhattan Opera House has been chosen for the offerings.

For the past three years, dating from America's entrance into the war, no opera by Wagner have been given in the United States. It is an open question when the German operatic works will be attempted by the major operatic organizations. But it is considered that the offering of Wagnerian works in English will entirely dissipate any feeling that might exist due to the world conflict.

The scale of prices will range from \$1 to \$5, and that will establish the project as in no way competing the Metropolitan. It is understood that the Met directors would rather encourage the project, since audiences drawn to grand opera in English means the making of potential Met patronage not now enjoyed. When the Century offered opera in English under the Aborns, it is said that the Met backed the venture, lending scenic effects and costumes, and it is believed that the English program for the Manhattan will enjoy the same encouragement. The Met directors have been jealous of their position in the "34 opera" field and are for that reason not friendly to the Chicago Opera Association's annual invasion of New York.

The musical managers have had a number of meetings within the last three months and the plan is well under way. At first it was suggested that \$50,000 in subscriptions be sought. Later it was decided the sum insufficient, and the plan now calls for the managers to form a pool of \$50,000 and raise a like sum on the outside.

The new operatic group originally programed the premiere of the Wagnerian operas in English ahead of the annual season box of the Chicago Opera Association, which will be heard at the Manhattan instead of the Lexington. It was considered too early, however, and the idea now is to follow the Chicago organization in this will make for the first performances of the English-Wagner program to be given in Boston, with Philadelphia following then into New York. The date for the New York season begins in March.



STILL IN VANDERBILT  
DORMS, W. G. BENTON



# GOLDWYN DROPS BACK TO 9; LOEW PROFITS ARE \$2,969,925

Statement Comes Out on Ticker as Stock Rights  
Expire—Covers 40 Weeks of 1919-1920 Theatre  
Season—Goldwyn Meeting Today.

Two circumstances stood out in the week's trading in amusement shares. The first was the return to its low level of Goldwyn, quoted Wednesday at 9 after its recovery to better than 10 and the other was the continuation of the Loew stock close to its long-maintained price fractionally above or below 20. The subscription rights expired yesterday.

By a strange coincidence, just after the market closed on Wednesday, the ticker carried an item giving the profits of Loew, Inc., for the 40 weeks from Sept. 1, 1919, to June 8, 1920, the period covered by the theatrical season. The formal statement was for Loew and affiliated companies and showed a profit after all charges and payment of federal taxes of \$2,969,925, presumably applicable to dividends.

It is the custom for companies whose securities are listed on the stock exchange to give out financial statements after the close of business, but in this case it was regarded as curious that this balance sheet should appear at the exact moment that the subscription rights to the new stock matured.

In the case of Goldwyn it was reported that powerful Wall Street interests had depressed the price as a preliminary to a meeting of the directors set for to-day (Friday) at which interesting developments were expected to come out in connection with a changed personnel of the board. The report persisted that Frank Hitchcock would take a seat at the table as representative of the DuPont interests, already big holders of Goldwyn shares.

While Wednesday's transactions in the stock were at 9, transactions were on a small scale, but it was the Curb gossip that any attempt to support the price would have been met with heavy offerings.

Nothing happened Wednesday, the last day when Loew stockholders could exercise their privilege of subscribing to the new issue. On Tuesday the operation in Loew continued along the same lines as for more than a month back. At every indication of bidding up a large block of stock was thrown on the market and a dip resulted. Here are the individual transactions for Tuesday as they came out on the ticker.

First half hour—100 at 20 1/2, 100 at 20 1/2, 200 at 20 1/2, 1,400 at 20 1/2. Between 11 and noon—100 at 20, 200 at 19 1/2, 200 at 20, 100 at 20. From 1 o'clock to closing there were scattered deals at 20 until the last half hour, when 500 went at 1/4 and 100 at 20 1/2.

This has been the maneuver right along. In the early day large blocks are offered down, apparently serving notice that some short interest is standing prepared to bar a sharp upturn. Up to date nobody has appeared to challenge the shorts, probably because the Loew officials are indifferent to the fluctuations and there is no speculative interest on the long side interested enough to enter a campaign.

Variety has been misled in some details as to the subscription price of the new Loew issue. As nearly as can be gathered in the absence of a detailed statement from the company the issue is being put out at a subscription price of \$25, but this price covers one and one-eighth shares, which would make a single share worth about \$22.25. This fractional arrangement is understood to have come about as follows:

Several months ago the directors, after a survey of the business, decided that it would be well to make an extra disbursement of profits. In order to avoid the import of super-tax to holders in the class of super-tax payers, it was decided to make the disbursement in the form of a stock dividend on the basis of one share for every eight outstanding.

While this decision was pending the necessity arose for about \$3,000,000 of new financing. The

market situation at the time was unfavorable for such a flotation and by financial advice the stock dividend was tacked to the new stock as an added inducement to subscribers.

Thus in a technical sense the new stock was put out at \$25 a share which would be the same as the original Loew flotation, but under the one-and-one-eighth plan the single share's value would be \$22.25, at which price, minus the \$2 per share charged by the underwriters, the syndicate presumably took over the major portion of the issue.

The belief that the new stock goes to the underwriters is supported by the absence of dealings in rights. Many Loew stockholders offered their subscription rights at a quarter, but there were no sales after those of three weeks ago at an eighth and a thirty-second. At that time about 1,500 rights changed hands, representing less than \$100 in cash. The presumption is a fair one that if the rights were held to be substantially worthless, nobody exercised them as long as the stock rights represented could be had in the open market for less than the subscription price.

Famous Players held its advance steadily, selling between 7 1/2 and 7 3/4 on a fair turnover as against a recent low of 6 1/2.

Trading in the Curb stocks lapsed almost entirely. All quotations were nominal on the surface, although the regular channels of Curb reporting noted interest in Triangle at and close to old price of a quarter. In this connection it should be mentioned again that the published quotations of Curb business are not always dependable, particularly as to volume of sales. It would be physically impossible for any reporting agency to trace every trade of the day. The prices, as a rule, are fairly accurate, but the sales represent the estimates of specialists in certain groups of stocks which they handle. Thus a stock may change hands in some volume without the sale being reported. It was reported during the week that a new agency had entered the Curb reporting field and would furnish quotations during the business session. Now they are collected by the "broad tape" ticker, run in connection with the publication of Financial America, and by several other agencies.

Transactions for the week from August 19, including August 25, were:

STOCK EXCHANGE.					
Thursday	Friday	High	Low	Last	Chg.
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2
Fam. Play. 1,200	1,200	20 1/2	20	20 1/2	+ 1/2
Loew, Inc. 1,400	1,400	20 1/2	20	20 1/2	+ 1/2

THE CURE.					
Thursday	Friday	High	Low	Last	Chg.
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Triangle 1,200	1,200	10 1/2	10	10 1/2	+ 1/2
Goldwyn 1,200	1,200	10 1/2	10	10 1/2	+ 1/2

Transactions on the Curb for the week ending last Friday were: Goldwyn—Sales 1,200, high 10 1/2, low 10, last 10 1/2. Triangle—Sales 1,200, high 10 1/2, low 10, last 10 1/2. United Picture Productions—Sales 1,200, high 10 1/2, low 10, last 10 1/2.

THE OFFICE OF QUIN BENNETT  
LEW CANTOR OFFICE  
IRVING TAYLOR, Mgr.  
Suite 111 1150 Broadway, N. Y. City

## N. V. C. TO BOOK B. & S. HOUSES

Vaudeville to Replace Part of  
Picture Program.

An agreement was made last week whereby the National Vaudeville Circuit is to book the houses of the Black & Spits Theatre Corporation, whose chain of houses are located in New England. The contract runs for ten years. The corporation controls about 50 theatres, a majority of which are playing pictures, employing the double feature policy.

The booking plan calls for the use of two and three acts, they to replace one of the features, the bookings being from three days to a week. It was figured by the theatre owners it would be just as economical to use vaudeville turns as feature films, which appears to be a new solution of what has been one of the exhibitors' problems. Another economy is secured through playing vaudeville and pictures instead of a straight picture policy in that the corporation will be enabled to extend the range of the feature supply.

## K. C. WEATHER BRINGS TURNAWAYS

Heavy August Business in  
Missouri City.

Kansas City, Aug. 25. The Orpheum theatre opened its regular season yesterday, after a two week layoff from the "pop" vaudeville played there during the summer, and turned them away at the regular prices. "Chin Toy," with Joe Howard, Ethelyn Clark and a chorus, headed the bill, with Glenn & Jenkins featured. Every other house in town, as well as the downtown picture houses, also experienced turnaways, it being impossible to get a seat any place at 5 o'clock.

The weather was cool for August and the streets were crowded with amusement lovers looking for some place to go. Both parks are still open and they, together with Barnes' Circus and a carnival company on the Paseo, got their share of the business.

## CONTINUE BUILDING.

Another Corporation Takes Over  
National House.

New Rochelle, N. Y., Aug. 23. The operations for a new theatre to be located in this city, started by the National Playhouse Corporation, will be continued by a new organization known as The Huguenot Theatre Corporation, according to an announcement by Lawrence L. Barnard, architect, who has been engaged to draw the plans.

The theatre will be at Huguenot and Division streets. Work has been started. Edward P. Churchill is president of the new corporation. He is said to have been interested in a Western vaudeville circuit at one time. Mortimer J. Butler is treasurer. Both were members of the National Playhouse Corporation.

## HUGE CIRCUS MONEY.

Turnaways at Rival Attraction No  
Effect on Barnum.

Chicago, Aug. 25. The First Army Division giving their own circus with fifteen hundred people, the proceeds to go towards establishing a monument to their dead companions in Arlington Cemetery, was held at White City for five days beginning Wednesday. The circus attracted tremendous business, playing to 10,000 people the opening night, fully 50,000 people crowding to get in. The tremendous business had no effect whatever on Barnum & Bailey. Ringling Brothers show playing within the Loop along the Lake Front.

## WEBER GETS A. & A.

The Harry Weber office has taken over the booking of the A. & A. Productions, including "The Ragged Edge," "Maggie Glasco," "Betty Dunn" and several productions being needed. Milton Ahorn of the producing firm has been booking their acts until recently, when it was decided to entrust the entire list to the Weber office.

# MUSIC SLUMP MAY BE ENDING; WEST COAST SALES PICKING UP

Situation Now at Crucial Point—Real Spurt Must  
Come by October—Radical Steps Necessary  
Otherwise—Record Sales Blamed.

Advice from the west coast has it the music business is picking up "wonderfully" there. Coming as it does from an influential Frisco publisher, it speaks well for the industry, considering the recent extended slump. In the East and in the Central States, too, business is improving, but not to the extent it should be at this time of the year. However, the optimistic increase in sheet music sales foretells of better things.

The music publishing situation is now at a crucial position. In dollars and cents, publishers just now are making as much money as they did a year ago at this time. However, they are not selling as much sheet music as ordinarily. With the 30-cent song the general thing, rather than the exception, they are thus enabled to keep financially on a par with last year's record. However, this means little, what with the increased costs of production and professional expenses all around. Then, too, it is obvious that the public purchased about two and one-half to three times the amount of music in July-August, 1919, as compared to now. Which means, for every 30-cent number number they buy today they pay three times today they purchased three 10-cent songs a year ago.

It is all well and good to assume that the publishers will have to satisfy themselves with less profit, considering the fact that last year was considered a prosperous financial season; but at the rate things are progressing it will not only mean a decrease in revenue but a total loss

to publisher. And one must not forget those lean months dating from last Easter, which exacted its toll in the form of two bankruptcies of as many publishers, and financial discomfort for innumerable others. The publisher is entitled to an opportunity to recuperate from this enforced lack of activity.

One of the biggest music jobbers in this city who is in the position to hold his hand on the pulse of the industry, as it were, vouches for the information that if the much-expected spurt does not come to pass by October, the publishers will be compelled to adopt some radical steps. He suggests a net rate of 15 and 25 cents for popular songs, with no limit on production music. If the publishers would print a net figure on the covers, it would eliminate the sliding scale so common with music dealers and do away with a practice that does little good to the music business.

In other words, where a girl can get a high-priced song for 50c in any of the Grant, McCrory, Metropolitan or other 35-50c. chain stores, she may step around the corner to a music dealer and have to pay from 20 to 35 cents for the same song, according to the location of the neighborhood. There is no need for this when they all pay the same 12 to 15 cents wholesale price. If the song is any good, the minimum is 15 cents for the publisher or jobber. Of course, there is a certain type of extraordinary favorite ballad that fetches from 25 to even as high as 37 cents per copy wholesale, but these are exceptional cases and worthy of the 40 to 50 cents retail price exacted.

And the cause of it all, according to the music man, is the way the record and roll sales have cut in on the sheet music angle.

## VERBAL MIXING.

Lykens Offers to Punch Taylor  
Granville.

Bill Lykens, agent, and Taylor Granville, actor, pulled an exciting three round verbal battle in front of the elevators on the sixth floor of the Palace Building Monday afternoon. The situation became rather tense after the second gab stanza. Mr. Lykens mentioning something that sounded like punching Mr. Granville in the nose. Horace Goldin, the magician, happening along just then prevailed upon the disputants to continue the argument with persiflage, and forget the rough stuff, agreeing to present the winner with a handsome winter derby made from egg shells. The trouble between Lykens and Granville is understood to have arisen over a disagreement concerning a piece of business in Granville's act "The Paddock." Lykens is Granville's agent.

## ADLER PRODUCING.

Embarking on His Own in the  
Legitimate.

Felix Adler is embarking in the legitimate on his own, having incorporated for \$20,000 for the producing of a farce with music. The piece is called "Cuckoo," being in two acts. It was written by Adler and Frances Ross, his partner, the music and lyrics being by Adler and Herman Kahn. The cast is made up entirely of vaudevillians, including Felix Adler, Frances Ross, Dave Ferguson and Hyman Meyer. There will be a chorus of 10 girls. The show opens at Allentown, Pa., Oct. 11, booked on K. & E. time.

## N. V. A. AND BRONX GIANTS.

Vaudevillians Matched with Heine  
Zimmerman's Crowd.

The N. V. A. baseball nine have at last entered the big time diamond circuit having been booked to play Heine Zimmerman's Bronx Giants this coming Sunday afternoon, at Bronx Oval, 167th street and Westchester avenue. Sammy Smith, former star pitcher of the International league and who also earned quite a reputation with the Cincinnati Redlegs, will be on the mound for the professional aggregation, and judging from his recent records the Bronx club will have some time in solving his stuff.

## PARTNERS MARRIED.

Harry Masters and Jack Kraft  
Stage a Double Wedding.

Harry Masters and Jack Kraft who are appearing at the Palace this week, are bridegrooms of one week's standing. Last week Masters was wedded to Miss Grace Jo-line, also a professional, and Miss LaMont became the bride of Jack Kraft.

Mrs. Masters will continue to appear in vaudeville team with Loring Smith, presenting a two-act



## HAL NEWPORT

### CLIFF STIRK

Around the Prince Frederick Will  
Return from Their Trip  
Abroad.  
GET THE SMILES! GUESS WHY?  
NOW PLAYING  
LOEW'S NEW YORK HOUSES.



# CASEY GIVES KEEFE BEST OF DISPUTE

Decides Bigger Sum Goes to  
Booker From Kahne.

Pat Casey, chairman of the Complaint Bureau of the Vaudeville Managers' Protective Association, has rendered the following decision in the complaint filed by Walter Keefe against Harry Kahne:

Kahne has been ordered to pay Keefe \$237.50, representing a week's salary of \$250, minus commission, which he (Kahne) would have received if he had played the Miles Theatre, Cleveland, week of Aug. 9, and Keefe must pay Kahne \$142.50, which represents what Kahne would have received if he (Kahne) had played the last half (4 days) of the week of Aug. 2 at the Miles house at Bay City, Mich.

The disagreement between Keefe and Kahne, which resulted in Keefe complaining to the V. M. P. A., came about as the result of Kahne cancelling Cleveland on two days' notice, claiming he had broken his arm. It later developed Kahne had broken the Orpheum Circuit to open at Duluth, Aug. 16.

Keefe's previous to Kahne's cancellation Cleveland. Later Keefe wired Kahne, booking him at Bay City and Cleveland. Later Keefe wired Kahne, stating he (Kahne) could not make the jump from Bay City in time to open at Cleveland, and consequently Bay City was not to be played.

# ROONEY AND BENT SIGN

Booked for Production Despite Contrary Statements.

Pat Rooney and Marion Bent are to appear in a musical show to be produced by Wilner and Homburg this fall, regardless of a statement sent out by Carlton Houghland that the team would remain with "Rings of Smoke." The show is to be called "Oh Pat," which will star Rooney. The team will appear with the Houghland act for about six weeks of vaudeville booked starting next month.

# JEMEL REHEARSING.

George Jessel's "Troubles of 1929" is in rehearsal, directed by Al Lewis and Sam Bernard. Lewis & Gordon are making the production. The cast consists of a company of twenty, eight of whom are in the chorus. Among the supporting principals are Homer and Wells.

Louis Silvers wrote the music and Roy Turk the lyrics. Ben Levy will be the musical conductor.

# QUEEN MAY BE STAR.

(Continued from Page 1.)

receive 10 per cent. of the profits and the remaining 90 per cent. of the profits are to go to the Queen and Princess. According to the tentative plan under discussion they are to turn over this 90 per cent. to the Kingdom of Rumania, the money to be used to alleviate the sufferings of the Rumanian population.

Dr. Goodman occupies a dignified position in the picture world having been scenario editor for Triangle, Griffith and several other important concerns. He is the author of several novels.

David Steinhardt, well known theatrical attorney, is handling the other proposition for the Queen and Princess's debut as film stars. The arrangements are not known, but the plan is the same, in that the proposition calls for the Queen and Princess to turn over their share of the profits to be used for the benefit of their Rumanian subjects. Mr. Steinhardt called for Rumania last Saturday at the M. M. New York. He is understood to have arranged a conference with the Queen and Princess and it is reported may bring both to America on his return voyage in about four weeks.

The Queen of Rumania is reputed to be the most beautiful of the few remaining monarchs in Europe. Princess Marie, who is also a noted beauty, is understood to be engaged to be married to Earl. Crown Prince Carol of Rumania, son of Queen Marie, is now in New York investigating an official visit.

The Queen has long been in a receptive state of mind to come over to appear in American pictures. On good authority it is stated Mr. Steinhardt was summoned by the royal government of Rumania.

RENEAU and JOHNSON  
Booked to 15th CENTURY THEATRE

# ROW OVER McKAY.

Hart and Davidow & LeMaire  
Claim Him—Letter Win.

George McKay, who is out of the cast of "Honey Girl," Joe Keno succeeding him, was signed by Gus Edwards for the latter's "Revue of 1930" last week. Otis Ardine also being included in the contract. The engagement was made through Davidow & LeMaire which started anew the feud between that office and Max Hart who has been representing McKay.

It appears that Hart offers McKay to the Shuberts the salary set by the producers for the act being \$150. Hart is said to have answered that he would try to deliver the team at that figure. McKay, however, was signed with \$140 a week in the meantime, the salary being \$150 weekly. When Hart heard of the engagement he became incensed and called on Edwards in an attempt to have the agreement secured through Davidow & LeMaire be set aside for one in Hart's favor. Edwards referred Hart to Arthur Lyons, who is attached to the Davidow & LeMaire office, but who is also interested in the Edwards show and is treasurer of the corporation. A verbal explanation then occurred between Lyons and Hart.

The conclusion of the affair came when Hart called at the Shubert office and bitterly complained to J. J. Shubert that McKay had been "sold" over his head for a larger figure after he promised to deliver the act for the Shuberts. Mr. Shubert failed to have anything to do with the affair.

# LINDER BOOKING MYRTLE.

Jack Linder is now booking the Myrtle theatre, Brooklyn, playing five acts and pictures on a split week policy. The house was formerly on the books of the Joe Eski agency.

# ATLANTA NOW HAS OWN BOHEMIA

Greenwich Village Restaurant  
Opened With Vaudeville.

Atlanta, Aug. 26. Atlanta now boasts the nucleus of a Greenwich Village, the March Hare Tea Shop, on Auburn avenue, better known among Atlanta's Mim's and Rodolph's as "Down in the Rabbit Hole." And it took two well-known vaudevillians to add that splash of color to "The New York of the South." Florence Merritt and Gaby Bridewell are the guilty team, and have left the stage to become real, honest-to-goodness leaders of the Bohemian set here.

The March Hare Tea Shop has been open just a week, and was an immediate success from the start. It is unique, in the first place, because the girls decorated and dressed up the little basement room themselves. They even have a just hand-painted on the walls by Miss Bridewell. A grand piano is conveniently located, and when neither of the hostesses is singing or playing, anybody is welcome to do a stunt, and so successful have the girls been in creating "atmosphere" that there is music all the time. Vaudevillians playing the local houses, Loew's Grand and Lyric, have taken up the place—both girls are N. Y. A's—and the place has been crowded from the start.

# YES—WHO IS "SHE"?

Chicago, Aug. 25. A big-time act breaking in a new routine accepted three weeks of Paul Goddard's death-trail in the lead of the Dakotahs. The finishing gag is about Babe Ruth. After the first show the manager came back and complimented the team, then asked: "By the way, this here Babe Ruth—who is she?"

# LINCOLN HIP DELAYS OPENING; FEW ACTS

Week Lost Because of Low  
Supply of Material.

Chicago, Aug. 25. A pointed instance illustrating the shortage of satisfactory vaudeville material in the mid-West is the announcement that the Lincoln Hippodrome, an Orpheum, Jr., theatre on the north side in Chicago, has postponed its opening from Aug. 19 to Aug. 26, in the face of cool weather.

While it would have been easily possible to open this house, its bookers were dissatisfied with the pick of material on hand for the start of a new season, and preferred to hold up the season a full week.

The Lincoln, twinned with the American, was formerly one of the Finn-Holman try-out houses here, and there was much complaint because of the salaries being cut to almost nothing. Though Sam Kahl still runs the books for these houses, the salaries now are of the standard Orpheum, Jr., grade, with a slight cut under regular Orpheum route prices, except for bona fide showings, in which cases accepted showing salaries are enforced. The shows are also now of higher order, Florence Tempest and company, who recently headlined the State-Lake, being the initial headliner at the American.

# BIG ST. LOUIS REVUE.

St. Louis, Aug. 25. One of the biggest revues ever in St. Louis made its appearance at Ciaraldi's famous cafe, opening last week. The revue was installed by Emile De Neval. The following cast helps make the revue: Lillian Bernard, Margie Catlin, Marie James, Alvin Drake, Sylvia Faber, "Virginia" Babe La Pave, Sonia Labanoff, Giovanna Purdie and eight chorus girls.

# OBITUARY

## EDWIN KEOUGH.

Edwin Keough, of Keough and Nelson, and before that of Keough and Ballard, died Thursday, Aug. 17 in Manhattan Hospital for the Insane on Ward's Island. Mr. Keough was 65 years old. Death was due to pneumonia. He was born in Coboes, N. Y., and entered the theatrical profession at the age of 20. The team of Keough and Ballard was a standard act for years, playing the best vaudeville theatres during the nineties. Mr. Keough was the first to introduce a motion picture film as part of a vaudeville act and among the earliest vaudeville artists to carry special scenery. He was a life member of the White Hats and was prominent during the strike of 1909. He was married to Dorothy Ballard, his vaudeville partner, who survives him. Mr. Keough was first stricken with the illness that resulted in his death in July, 1919, while engaged in motion picture work for Edgar Jones Productions at Atlanta, Ga. He was removed to Bellevue Hospital, and later became a patient at Manhattan Hospital. A sister, Nellie Keough, residing in Troy, is Mr. Keough's sole surviving relative.

Mrs. Mary Neville Hughes, who retired several years ago after having been associated for 46 years with the Charles Frohman Co., died at her home at Fort Jefferson, L. I. She was a sister of the late Richard L. Neville, one time dramatic editor of "The Herald."

Mrs. Lillie Eldridge Ryan, who died on Aug. 17. She was a daughter of "Aunt Louisa" Eldridge and a sister of Fress Eldridge. She was for many years well known to the

IN LOVING MEMORY OF  
**OLA HAYDEN**  
DEVINE  
Passed Away November 1, 1928  
**EDDIE DEVINE**

stage and as a child member of the famous Juvenile Holman Opera Troupe

J. Walter Collier, for many years a manager, died at his home, 74 Washington street, Long Branch, N. J., on Aug. 25. He was first stricken with paralysis at Athens, Ga., 14 months ago. He was the son of James W. and Mary Mitchell Collier. Besides his wife, Lillie Hudson Collier, the actress, he is survived by two sisters, Sadie Albaugh Henderson and Anna Albaugh Mitchell.

CHARLES T. BULKLEY. Charles T. Bulkley, for many years identified with the managerial end of theatrics, died on Monday night in Roosevelt Hospital. He was a native of Hartford, Conn., and was a member of the stock exchange before entering the theatrical business. He was with Hoyt, Thomas and McKee for a number of years and later with Klaw & Erlanger and Cohen & Harris.

IN AFFECTIONATE MEMORY OF  
BY BROTHERS  
**OLA HAYDEN**  
DEVINE  
Was Once Dead Born to Fame.  
**JUNE HAYDEN**

Chicago, Aug. 25. Sam Albertus Cohen, former partner of Bob Conkey, then known as Coyne and Conkey, juggling act, died Aug. 19 at the Presbyterian Hospital of tumor of the lungs. He was 46 years old and entered show business in 1893. He was buried at the Oakwood cemetery, the Masonic Order taking charge of the remains.

Houston, Aug. 25. Joseph Taylor, negro thespian, playing a part with the Ham Bone Jones Theatrical Co., now at the American Theatre for Negroes, staged a realistic death scene last night immediately after his acting one a half hour before. Taylor in the play thrilled his brown-skinned audience every night by dropping to the stage floor in apparent death. Justice J. M. Ray pronounced death due to heart trouble.

William W. Langdon, father of Harry Langdon, died at his home in Council Bluffs, Iowa, Aug. 26, from heart disease. He was 78 years old and is survived by his son and wife. The vaudeville performer had to postpone scheduled rehearsals with "Jim Jam Jims" in order to take charge of the burial.



FAY MARBE

Who is appearing this week at the 41st Street Theatre, offering personality, songs and dances. She is declared by artists here and abroad to be the most beautiful girl in form and face in the entire world. Miss Marbe has temporarily forsaken the legitimate field of endeavor and accepted a flattering offer to appear in vaudeville for a few weeks. She is known as "The Velvet Lady" and her reputation is of such value that the legitimate and motion picture managers are competing for her services at the present time. Taking into consideration the fact of her extreme youth there is every likelihood the ferid demand for her services will continue for a number of years to come.

## AGENTS MUST HAVE AUTHORITY BEFORE ISSUING CONTRACTS

**V. M. P. A. Rules Agents Not Holding Written Booking Agreements Are Liable for Salaries if Act Is Cancelled.**

The Vaudeville Managers' Protective Association issued a statement through Pat Casey, this week, in which it declares in unmistakable terms that any booking agent issuing a "play or pay" contract to an act without the written authority of the manager of the theatre for which the act is booked in case the act is cancelled will be held responsible for the act's salary.

For this reason all booking agents issuing "play or pay" contracts, it is pointed out by Mr. Casey, should see that they have written authority before issuing contracts of the "play or pay" type, or else they (the agents) will have to bear the financial responsibility, if the manager fails to play the act.

In the event of a cancellation being made by a manager who holds a written agreement with an agent to book his house with "play or pay" contracts, the manager will be held responsible for the salary lost by the actor suffering the cancellation.

### NALSEY LOSING OUT.

**May Leave Keith Books as Result of Loss.**

Discontinuation of the Keith Exchange through the fifth floor of the Palace to succeed Low's bookings at the DeKalb Brooklyn, which will be taken over by Al Frankenthal in October, may result in the U. M. V. which Frankenthal has controlled for some time being taken off the Keith books. The history has been supplied by Arthur Hensel, but the latter refused to make comment on the fact that the Hensels had been ordered out of his book after this week. Frankenthal himself did not appear to know what the object of the move was, although it is said he had been advised against taking over the DeKalb.

The latter house has been in the Low office for some time. It is located about midway between the Orpheum and the Bushwick. The new Low house building near the DeKalb will be ready about the first of the year, but the contract with the Low office expires in October. Frankenthal assuming the bookings at that time. Wednesday it was reported that Fatty Markus was booking both houses for Frankenthal.

### SHIFT MANAGERS.

**Keith Changes at Former Moss House.**

With the new Keith policy effective in the Moss house Sept. 6, Chris Egan will manage both the Colonial and the Jefferson. William R. Hill, the former Jefferson manager, has been transferred to the Flatbush Ed. Riley, who was formerly there, is at present recuperating from an appendicitis operation.

A general shifting about of resident managers is expected in all the new houses.

The Hamilton and the Jefferson, the two new big top houses, will maintain a \$1.50 top scale, but will play up the matinee at go's prices similar to the Colonial on adjacent of the poor residential location.

### TO RESUME TRYOUTS

**Sept. 13 Date Set for Acts at M. O. H. and Proctor's 125th Street.**

The tryout policy for acts which was one of the weekly features at the Harmon Opera House and Proctor's 125th Street during the last season, is to be resumed again on Sept. 13. The plan was shelved during the summer months. Acts wishing to show their material for the Keith agency bookers have had to make application at the Palace Theatre Building offices for a place on the bills.

### MURDOCK INSPECTING.

J. J. Murdock, general manager of the Keith Exchange, left New York Tuesday for a flying trip westward to inspect several theatres.

## SAYS WHITE RATS NEGLECTED KEOUGH

**Rats' Attitude Contrasted With Manager's Interest.**

According to the closest personal friend of the late Edwin Keough, that artist's widely known devotion to the White Rats, of which Mr. Keough was a life member, and to which he practically dedicated his whole theatrical life, was anything but properly appreciated by the present heads of the A. A. F. former White Rats. This friend declared that Harry Mountford and James William Fitzpatrick visited Keough but once during his illness of over a year before his death. This was at Bellevue Hospital. Keough was a patient in Manhattan State Hospital from Aug., 1919, until he died ten days ago and it was stated by the friend of the deceased that neither Mountford nor Fitzpatrick ever put in an appearance at the institution during the whole period mentioned.

In contrast to his old White Rat associates it was learned that E. F. Allen had consummated arrangements for a benefit, the final details having been settled two days before Keough's death. Pat Casey visited Keough in Manhattan hospital several weeks ago, his sad plight having been brought to his (Casey's) attention by a mutual friend.

Although Keough during most of his professional career had fought the Keith people and had not been on friendly terms with Casey for years, Casey and Allen decided to forget the past and the arrangements were made to give the nurse-aid assistance to a former enemy that his organization, the White Rats, had neglected to bring about. Had Mr. Keough recovered, Lou Asquith had arranged to give him a home for life in Los Angeles.

### BUILDING IN AKRON.

Normal has been issued for the construction of the new Arch Theatre and the new Arch Theatre at the northwest corner of Main and Butler streets. According to the plans the structure will be five stories high with a seating capacity of 1,500. Bidding of the present building on the site will probably start this September and will be the possession of one of Akron's oldest business houses. Cost will be \$100,000.

### Kaufman Bros. 21 Weeks.

The Kaufman Bros. the popular singing duo in vaudeville, are one of the first acts to receive contracts for next season, embracing the 13 weeks in Century New York.

## \$28,000 WORTH OF BONE.

**Mother Wants That When Circus Breaks Bone's.**

KANSAS CITY, Aug. 25.—The Stella-Photo Circus Company, which played a return date here Sunday and Monday, was made the defendant in a damage suit for \$28,000 and the circus outfit attached by Sheriff W. J. Wright, of the Kansas rodeo. A bond of \$50,000 double the amount of the sum of the suit was posted and the circus allowed to depart.

The suit was brought by Mrs. Katherine Todd for her son, whom she claims ran away and joined the circus as a "troubadour" when the show was here in July. She claims he was to receive \$500 a week, with meals and lodging, but that the lodging furnished was a flat car and that while traveling in Nebraska a heavy wagon loaded on the same car broke from its fastenings and crashed her son's collar bone, for which she asks \$25,000 actual and \$3,000 punitive damages.

## FINE ANNA RUBENSTEIN.

**Charged and Found Guilty of Assault.**

Mrs. Anna Rubenstein, who conducts a woman's wear shop in the Hippodrome Building, Sixth avenue and 43d street, was fined \$25 by Magistrate Douglas in Yorkville Court on Thursday, Aug. 19. Mrs. Rubenstein was arrested upon complaint of Miss Mary Williams, a landlady in the McAlpin Hotel, who alleged that following a dispute over the length of a pair of shorts Mrs. Rubenstein assaulted her and called her vile names. Three women who were witnesses in the store at the time offered their services and testified in court that Miss Williams had been injured and assaulted by Mr. and Mrs. Rubenstein. Mrs. Rubenstein was found guilty and paid the fine. Miss Williams announced that she will file suit against her assailant through a lawyer.

## DENIES MISCONDUCT.

George Hensel, a sister of Cleo Hensel and a member of her company, in "Look Across Here," who is named in divorce proceedings against her, George Hensel, in the Manhattan County Supreme Court, has denied charges that she had committed adultery with her husband, William Hensel. The case was argued with a general denial and will continue the action through D. J. Jones, the lawyer.

## BRENDEL'S STUFF TRADE MARKED

**His Complaints of Lifting Reveal Unique Protection.**

Use of the trade mark is a new idea used for the protection of vaudeville acts and business, the employment of it being disclosed in the matter of the complaints by Ed Brendel against Frank Tinney and Lester Allen. The latter was complained against by Brendel last week it being claimed by Brendel that Allen was using the "breakaway barrel" stunt which was inserted into George White's "Brendels" after the show opened in New York.

Threat of proceedings for damages led to Brendel's protective plan being explained. Vaudeville acts as a class have been backward in seeking recourse in the copyright law, there being a feeling that stage business is not included within the copyright field (although legal opinion is to the contrary). Before entering "Under the Broadway" Brendel applied to the Secretary of the Commonwealth of Pennsylvania at Harrisburg, Pa., for a trade mark on each act used in his "breakaway" costume. There are 30 different parts to the costume, including the suit of clothes, umbrella, hatbox, etc., each separate part being trade marked.

Brendel acted on the advice of an attorney and while the trade marks are issued by a State, it is alleged by lawyers that the protection acts as effectively as though the grant was from the Federal Government, which means that damages would be collectable should proceedings be taken by Brendel in any of the various States.

It was said this week that the complaints against Tinney would likely be adjusted since Arthur Hammerstein, who is presenting Tinney in "Tinkle Me," and the Hensels are allied. The Allen complaint may also result in a withdrawal of the alleged lifted act in light of the trade mark held by Brendel.

## MCDERMOTT'S DIVORCING.

**Gilly's Wife Emma Claims of Non-Support.**

Edith McDermott, the monologist, has made defendant in a separation suit started Aug. 7 by Emma McDermott, her professional. The couple were married in 1904 but have lived apart since 1917. The wife asks for \$10 weekly alimony pending the action and counsel fees of \$100 alleging that McDermott receives a minimum salary of \$250 weekly.

The separation suit is based on the charge of abandonment, but only this week it was arranged between attorneys representing the principals that the actor would supply evidence for a divorce, which is now permitted in the State of New York, where divorce is only obtainable on statutory grounds.

The wife alleges in the complaint that McDermott gave her \$100,000 in the last 14 months, although he had not many months ago, he would provide for her. She has been working for the Martha Washington Comedy Co. for the past year, earning \$15 weekly, which she complains is not sufficient to support her. The wife has retained Leonard A. Moore, Ruth A. Almon acting for McDermott.

## MUST PLAY FOR KEITH.

**Keegan and Edwards Can't Go Into "Tattle Tales."**

The V. M. P. A. acting on a complaint made by the Keith office against Keegan and Edwards, to the effect that the act had a route booked over the Keith office, but had engaged with Jimmy Hensel's "Tattle Tales" production, decided that Keegan and Edwards would have to leave the Hensel show and play up their Keith contracts. Keegan and Edwards are booked to appear at the Jefferson Sept. 6.

## FITZGERALD SET DOWN

Harvey Fitzgerald was requested in some difficulty with the Keith office this week. It is understood Mr. Fitzgerald was temporarily suspended from booking privileges at the office, pending an investigation of the matter.

KEITH and EDWARDS  
Booked by LAW CARTER OFFICE.



BON JOUR

Mrs. J. J. V. American's premier in New York City. The actress is the first of V.M.P.A. after a year and half in Paris. The actress is a member of M.M.F. Keith will be displayed at a dress rehearsal at the New York Palace. The show will be presented by the American Theatre and the Parisian contemporary will be shown for the first time.

KEITH and EDWARDS  
Booked by LAW CARTER OFFICE.



## A. A. I. OF C. FORMS EXECUTIVE COMMITTEE

### Organized to Prevent Passage of Unfair Laws.

San Francisco, Aug. 25. The Allied Amusement Industries of California, an amalgamation of the various theatrical and amusement interests of San Francisco to prevent unfair laws, took definite form last week when representatives of the interests effected were formed into a committee of twelve members with power to act in an executive committee of four.

Irving Ackerman, of Ackerman & Harris, representing the Marcus Loew-Ackerman & Harris vaudeville, was made chairman of the general committee.

Homer Curran, of the Curran; Ralph Finsen, of the Columbia; and E. D. Price, of the Alcazar, represent the legitimate playhouses. Colonel Charles Gray, Irving Ackerman and Ray Stevenson are the vaudeville members. Eugene H. Roth, of the California, Imperial and Fortuna theatres; Louis Greenfield, of Kahn & Greenfield, and Nate Herzig represent the motion picture theatre.

Benjamin Simpson, of the local Hearst exchange; Sam Y. Edwards, of Associated First National, Inc., and H. G. Rosebaum, of Famous Players, make up the film exchange personnel.

## BIG BUSINESS.

### Pancho & Marco Got \$12,000 and Fulton Show \$11,000.

San Francisco, Aug. 25. Pancho & Marco's "Mystery of 1930" grossed over \$12,000 at \$2.50 top last week and business is holding up nicely for the second week.

"The Humming Bird," with Maude Fulton and Henry Watthall, drew around \$11,000 at the Columbia in six days. It continues big.

## ACKERMAN GETS HIS.

San Francisco, Aug. 25. A number of citizens appeared to protest against the granting of a license for a kennel recently loaned by Irving C. Ackerman out near the beach. It is the most pretentious private kennel in the city, occupying a large part of a block of land, in which Ackerman's wire-haired fox terriers have already been installed. The protest was heard by the police committee and Ackerman was awarded the license.

## "HUMMING BIRD" A GO.

San Francisco, Aug. 25. The engagement of "The Humming Bird" has been extended for a third week at the Columbia. The show, which is being presented by Oliver Morson, has Maude Fulton, Marie Wolcamp and Henry B. Watthall in the cast. Following the local engagement four weeks will be played en route to New York, where the play is scheduled to open at the Little theatre. Dick Marshall is manager with the show.

Edith O'Brien returned from Calgary last week, where he was producing the musical shows at the Princess theatre under lease to Frank Morton.

John J. Murdock and Lemora A. Jackson (right) OFFER America's Finest Light Opera Company 1933 THIS NOW 1933 "BOSTONIANS" Jefferson De Angella and Company of 15 Musical Traction Max Bros. New Touring United States and Canada

## INEZ RAGAN

### With ALCAZAR PLAYERS

Alcazar Theatre, San Francisco  
INDISTINCT

### "MY CELLAR"

A Bit of Bohemia in the Heart of  
SAN FRANCISCO

### At THE GRIDDLE

Wallie, Hot Caber, Ham and Eggs, etc.  
"HOME CHIFFIN"

40 EDDY STREET, Above Powell  
ROBERT WATKINS, Proprietor

## ELAINE LEVY HELD.

### Accused of Getting Money by Mis- representation.

San Francisco, Aug. 25. Pauline "Buster" Robinson, formerly of La Jean and Robinson, in vaudeville and also known as Elaine Levy, who weighs about 250 pounds and whose age varies between 19 and 25, was held here last week to answer to the Superior Court on a charge of passing a fictitious check.

She was arrested in Omaha and brought back here for trial. Among other things she is charged with the securing of money on a forged theatrical contract. The contract was made out on the form of the Coast Amusement Agency, purporting to engage her services over the Orpheum circuit at a \$350 a week salary. The girl also rented a typewriter, paying \$10 for three months' rental and then sold the machine.

## MANAGERS SWITCHED.

San Francisco, Aug. 25. Carroll Johnson, treasurer of the Orpheum here, has been appointed to manage the circuit's vaudeville in Sacramento and Fresno this season, which opens Sept. 5, replacing Harry H. Campbell, whose appointment of local Orpheum manager was made permanent. George Allen, assistant manager at the Orpheum in Oakland, has been promoted manager, succeeding Harry Cornell, transferred to Winnipeg.

## "COFFEE DAN" DANCING.

San Francisco, Aug. 25. An application made by John Davis, proprietor of Coffee Dan's cafe, for a dancing privilege is believed by the Police Commission to be an essay on the part of all-night waffle kitchens and cafes to secure dancing privileges in all such places. The Commissioners postponed action so that they might look into the matter more thoroughly.

## "GAIETY GIRLS" PREMIERE.

San Francisco, Aug. 25. Blake and Ambler's "Gaiety Girls" premiered at Santa Rosa last week where the company will remain eight days. George N. White is featured with the show, which includes in its principal cast George Allen, Jess Menzies, Robert Tait, Lorraine Wise and Colin May. The show is playing at popular prices.

## BOSTONIANS START.

San Francisco, Aug. 25. The New Bostonians started on the first lap of the transcontinental tour by way of the Canadian Northwest. The company plays the one-nighters into Portland, where the name will be changed to the Royal English Opera Company. Eugene Gilman was engaged as coach, replacing Dorothy Allen, who closed in Oakland.

## FRIVOLITIES AT \$1.50.

San Francisco, Aug. 25. Anderson's "Frivolities" played the Ye Liberty in Oakland at \$1.50 prices. The scale for the San Francisco engagement was \$2 at the Columbia and \$1.50 at the Casino.

## BEN FULLER SAILS.

San Francisco, Aug. 25. Ben Fuller, wife and two daughters, sailed on the Tofua via Wellington, for Australia last Friday.

## For Phoenix Stock.

San Francisco, Aug. 25. Sherman Bainbridge is organizing a dramatic show in Los Angeles for a week engagement at Phoenix Arts.

## ORPHEUM, SAN FRANCISCO.

San Francisco, Aug. 25. The Orpheum booked the four qualities necessary for a good vaudeville bill, with singing also scarce, but generous with comedy.

Ringer's Midgets headlined for the second week, continuing great matinee attraction proving an exceptional draw for children. The Midgets repeated big the same routine, the only change being in the finale, with all the animals participating this week.

Jimmy Duffy and Mr. Sweeney, with the nuttiest kind of comedy makeup, abundance of original nonsense and individual but mannerisms, were a big laughing success. The specially familiar material could be dropped advantageously.

Dave Harris rendered the show's only hit, next to closing with a

routine of popular numbers expertly delivered, his playing various instruments and fine personality helping him greatly.

Clarence Oliver and George Old received scattered laughs during the running of a pleasing sketch, and got a big hand for a real water rainstorm at finale.

W. Horlick and Sarampa Sisters gave the bill a touch of class with good Russian dancing, closing the show.

John Green and Lillian Drew got away to good applause, following Green's imitations of barnyard inhabitants, assisted by Miss Drew, who also whistles.

Arco Brothers opened with hand-to-hand and floor lifts, with good appreciation for muscular display.

Lolett's Concentration, featured among the new arrivals, gave a finished exhibition of thought transference, the madam smoothly answering questions and the band playing selections gathered by Lolett in the audience. It held the interest throughout fifth position.

## PANTAGES, SAN FRANCISCO.

San Francisco, Aug. 25. Pantages had a pleasing and well-balanced bill.

Mike Dime and Jan Rubel headlined. Rubel's artistic violin rendition of "I Hear You Calling Me" at the finish received tremendous applause. His preceding selections and Mike Dime's singing, French mannerisms, alluring costumes, stockings and sandals, presented a rather bold appearance. They were well received, with Salvator at the piano, and was a classy offering.

MacKay's Scotch Revue offered the usual Scotch routine. Wee May MacKay's character singing and band were the outstanding applause winners. The half dozen leaders are younger and prettier than the usual Scotch acts. It closed very good.

Al Prince and Rita Bell did well second with familiar comedy songs and talk well put over by Prince. With Miss Bell, a good looker, at the piano and showing sufficient ability in song and double wedding number to participate more in numbers and less time at the piano in the revised routine needed.

Howie Sherman and Brother opened nicely with balancing and some juggling.

Isabel Clark and Dora, a couple of men and a woman, preceded some exceptionally good acrobatics with good comedy, business and talk. Their rule character poses, song and dance was lively, and the clever knowledge of acrobatic stunts took the show's hit next to closing.

Jim Reynolds appeared third with a monologue containing good material and receiving good laughs.

## LOEW'S HIPPODROME.

San Francisco, Aug. 25. The bill at the Hippodrome was just fair small time entertainment.

Blase and Bell opened the show with old talk to introduce acrobatics, followed by old songs, though capably handled, while both did stunts on a single bicycle for good returns.

Maie Martin, possessing a good voice, scored a hit with mixed song routine cleverly handled.

"Havana Bound," a tab employing old script, has neat musical numbers. A good comic struggling for laughs with poor material, though cleverly delivered scores individually on excellent eccentric dancing.

The straight man, impossible, has a good-looking ingenuo and chorus four in rule characters displayed only fair voices with quartet singing. Mildly received.

Gordon and Flormaine closed big, getting good laughs for talk and received good applause for acrobatics and trampoline work.

## LOEW'S CASINO.

San Francisco, Aug. 25. Four acts composed the vaudeville section of the entertainment, which now includes a Sunshine comedy that is used to open the show. The vaudeville this week blended nicely with the King show, inasmuch as it hardly contained any singing, only one act attempting it, and that was Blair and Crystal, a mixed team with a drop representing a seashore and a prop acrobatics, via which the girl, a sort of a not comedienne, makes her entrance and is questioned by her partner a reporter seeking a story for his paper. The early talk gets over nicely, but their succeeding efforts, which includes familiar talk, a jazz number by the girl and a medley finish is inspired by overacting. Harry Teuda received excellent appreciation for his fine balancing stunts on a globe in the opening position. The Maxine Dancers, composed of four women and two men, went over strongly, principally on the exceptionally good Russian dancing of the men,

who can hold their own with the very best in this particular brand of stepping. Hugh Johnson, billed as the "Charming Cheater," possessing a fine personality, rang up a fine score with card tricks, clever palming and other familiar magic stunts which are handled in good showmanship style. The egg-in-the-bag business with two kid plants got the usual big laughs. The Will King offering was "Blue Bird," presented in the usual high-class order. Business is very good.

## 'FRISCO NOTES.

San Francisco, Aug. 25. Al Friend, of Friend and Downing, is writing a boxing act for vaudeville, entitled the "Last Ride Champion."

William H. Jordan, doorman of the Los Angeles Orpheum, spent several days here during his vacation.

Herbert Haskford's new play, "The Call of Youth," is being presented for the first time on any stage this week by the Fulton stock players in Oakland.

Hinkle Barron, representing the Wolfenden Musical Bureau of New York, is on a coast trip.

Bill Dunley, of Dunley and Murry, defeated Bobby Van Horn at golf last week, making 18 holes in 79.

Irene Vernon, of the "Frivolities" chorus, who has been ill at a local hospital, has been discharged.

"I Love You," which G. M. Anderson will produce on the coast, is scheduled to open Sept. 20.

Vaudeville and Dr. Mandell's orchestra of twenty-five is now added to the picture programs at the Oakland T. & D. theatre by Manager Eugene L. Perry.

Farnum and Farnum will sail for Australia on the Maunabo Sept. 21 where, after a brief vaudeville tour of the Fuller theatres, they will produce tabards.

Steve Newman replaced Dave Wilson as stage manager at the Princess theatre.

Vera Knight became a member of the Del Lawrence stock company last week.

Edith Benjamin, a member of the New Bostonians, has changed her name to B. Mann.

Edith Horton succeeded Paul Ash as leader of the orchestra at the Arcadia dance hall in Oakland. Paul Ash is now directing the orchestra at the Ye Liberty, in Oakland.

Jimmy Hanlon has been made an honorary member of the Theatrical Mutual Association.

Bob Randberg has found the musical comedy show at Jandland Park, in Sacramento. Jimmy Rose and Al Bruce are the principal comedians with the show, which will close the summer season at the end of next month.

Elmore D. Bachman has resigned as assistant manager of the Fresno Hippodrome after a thirty-two-day engagement. He will be assigned to some other Loew-Ackerman Harris theatre.

## STATE LAKE, CHICAGO.

Chicago, Aug. 25. The State Lake theatre, with its overflow, is flashing one of the classiest acts shown at this theatre this week to presenting the DeWolf Girls in their clever routine, featured as the "Love Tour." Not only

good dancers, with pretty melodious voices, but wearers of wonderful and gorgeous costumes, such that are good for the eyes to see. The act opens in full stage with a very pretty setting, a la Urban, with a baby grand piano and a man at it. The two girls appear before a large velvet drape and tell the audience, in song just what they are going to do—and they sure do it: each costume prettier than the one before. The first is Spanish, followed by a beautiful Japanese, then Russian, Italian, Oriental and, finally, a real live Yankee jazz costume. With each costume the girls sing about a crazy grand opera singer, taking him through all the countries of the world, finally winding up in "Jazzland." The act was the hit of the bill, although Joe Dancy, in black-face, stopped the show with his clever method of putting over songs, as good as if not better than some of our more prominent black-face artists.

The show opens up with Will Perry the frog-man using full stage and a swamp setting. Perry is one of the cleverest contortionists in the business, and the audience accepted him from his board throughout his performance. Given and Dean, on second, play here, following their engagement at the Palace Music Hall. Following the DeWolf Girls, Warner and Palmer brought forth an abundance of laughter throughout their clever act, and the audience showed their appreciation by requesting an encore.

Next to show were Harke and Durkin, using the baby grand, in songs and funny Irish wits, and closing with the male member doing a very clever impersonation of Bert Williams singing, "You Can't Make Your Shimmy Shake On Ten." The act received its share of applause, doing an encore.

Darcy followed and had no trouble in mopping up forcing him to make a speech. The Tip-Tap Haskins closed the second show in a very clever routine. The act featured John Rothang and Frank Melton, who must of been in the army from the way they show those who were not, some real army work. Melton is a very clever performer, singer, actor and acrobat, while Rothang puts on the sergeant commands, helping Melton put over his clever idea of humor. The act also carries a very pretty piece who plays the modern songs and dances. She is dressed in a Y. M. C. A. uniform and should wear the Salvation Army uniform. The entire squad, eight men, work real hard and help keep the patrons in until the final curtain. Melville and Hule and Hule and Hule did not appear at this performance.

## AMERICAN, CHICAGO.

Chicago, Aug. 25. The opening of this house for the season brought forth an excellent bill, with plenty of comedy and variety. Last season this house was known as the tryout house for acts that wanted to go over the Western Vaudeville Circuit and paid the acts \$15 for three nights, now the house is paying acts top money. Billy Baugher, famous trampoliner artist, gave the show a good start. May and Hill opened their act with a kees, which makes the act interesting thereon. They sing and just and kiss some more, and go over in good style. Lusher and Bowden, man and woman, present a comedy skit in one, with a special drop of an office, have some bright sayings and finish with a comedy song that puts them over.

Florence Trampet, assisted by Allen and Allen, with George Harris at the piano, easily carried the class laurels. Miss Trampet, with her soothing voice, dances and her pleasing personality, makes an impression on the audience, getting big hands after each number. Allen and Allen sing and dance their way through the act and are called back several times. Taber and Greene, with songs and amusing talk, yodeled for a finish, and held their position for good returns. The bill was closed by Colour Gens, one of the most beautiful posing acts in vaudeville.

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## THOREK CUTS OUT GLAND OPTIMISM

Theatrical Surgeon Says Goat and Monkey N. G. for A. K.

Chicago, Aug. 25. Dr. Max Thorek, interviewed by the Chicago Tribune for the "low-down" on the goat gland grafting stories being spread throughout America, replied:

"Transplantation of glands from other biological species to mankind is impossible of success."

This seems to take in the monkey glands, too.

Dr. Thorek was chosen because of his prominence as a surgeon and because of his recent collaboration with Dr. George Voronoff of Paris. Voronoff was hailed on his arrival in New York as a proponent of monkey gland grafting. Dr. Thorek and Dr. Voronoff in New York and accompanied him here where he was entertained at a banquet at the Madison Hotel and held clinics at the American Theatrical District of which Dr. Thorek is founder and chief surgeon.

In his reply to the correspondence of Eugene Goudreau, president of the hospital, the eminent visitor said that Dr. Voronoff was a credit to the profession in the theatre and to the nation, and several operators imitated the term "Voronoff" in their shop names and scientific and theatrical claims.

## NEW RECORD STARS.

Chicago, Aug. 25. While Young arranged this week the recording of Harry Stone and Barbara Lane on the Columbia records, Harmon Society also made a test for the above purpose.

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## PLAYHOUSE COMES BACK

Woods Sharps with Bryant in Legit Chicago Stand.

Chicago, Aug. 25. Chicago's legitimate theatre shortage will be slightly relieved by the coming season by the return of the Playhouse as a combination stand for touring attractions at standard admission prices. Lester Bryant will manage this bijou house, which is in the same building with the Studebaker, sharing a joint lobby with it. The house seats around 200. A. H. Woods is believed to hold a 33 per cent interest. One of his shows will open the house on Oct. 1, when Hazel Dawn will debut as a star in "When the Clouds Roll By." The house proved only a fair location for feature pictures last season.

## CHICAGO DIVORCES.

Chicago, Aug. 25. Katherine Ishikawa is suing her husband, Ichikawa, for divorce, charging adultery. Ishikawa is a member of the Ishikawa Brothers. The defendant names May Day as co-respondent. Ichikawa has fled out to avoid his obligation to Frederick Heider on the grounds that they entered their marriage immediately after Heider divorced his former wife. Attorney Ben M. English is filing the complaint. Through Attorney Arthur Harry Smith has filed papers in the Superior Court for divorce, charging that he, wife, Barbara, deserted him.

## STERNAD TAKES BOW.

Chicago, Aug. 25. John Sternad opened the new 15-cent show for Rex and Charlie, he replaced again at a "Grand opening" this week when he presented a renovated and renovated theatre to the Public and Scandinavian of Milwaukee avenue. The old shack was resplendently adorned, with hundreds of flowers, for every one here have old John, one of the founders of vaudeville hereabouts. On the left hand, headed by Billy Diamond, were "Tempest" and "Mildred," Rose Ross Dan, Green and Hugh and Bob Roberts.

## KALCHEIN BACK.

Chicago, Aug. 25. Not Kalchein former representative of the W. V. M. A. in New York, is now located permanently in Chicago, where he has taken over the small Interstate books and will look six weeks out of Chicago.

## PALACE, CHICAGO.

Chicago, Aug. 25. For some reason unexplained this steady house "enjoyed" only fair attendance Monday afternoon, got a rapid start and a cool finish. The gang looked small coming in but looked like a multitude walking out, half on time (Green) next to closing and the other half on the closing act.

Ramsted and Marion, in a strong-arm specialty, started it—started it with talk. Ramsted speaks of himself as a physical instructor, and is very earnest about it. He talks through the act; otherwise it is all right, and it closed much better than it opened. Burke and Betty doubled for second, though it was more in the way of a couple of singles. Burke came on with a sike and dithered and danced off. He is a sissy looking chap and handles himself bristly. Betty's best bet is a telephone specialty in typical jazz outfit. Their routine could stand a lot of revising. With their talents they are being paid by a later spot as soon as there is more working together. Went nicely as it was. John W. Henshaw and his support in "Ask Dad" held and did all right for the sketch position. Edwin

Burke caught a good plot when he conceived this, but in spots his dialog is just a bit under standard. Ramsted is a mighty clever character comedian. Ryan and Lee stepped out, stepped in and ruined 'em. From the rattling reception to the clattering finish applause this veteran pair stood up as the easy hand hit of the show. Their "Hats and Shoes" confused the works. Ciccolini followed with his usual nice routine, and welcome he was—the suave and pleasant opera star who feels his vaudeville. He responded with an extra encore of "Bagdad."

John Burke was last seen in the same theatre in a Wintergarden show. He returns with the same act. He got laughs, but they were stronger from the upper shelves. He still gets "what in the excitement" to get him off, then comes back and recalls the piano with his accustomed results.

La Bernina waited in for one of the sweetest triumphs ever accorded a virtually unknown dancer in legit vaudeville. She does "Madness," a musical and dancing feature by Frances Nordstrom. On the girl's intoxicating charms, on her artistic and entertaining work on her feisty personality and on the enthusiasm with which the Public audience took her, this act is fit to headline the program for the night. The settings are exquisite and the girl more so. The music is intoxicating. The finishing number, "A Minute's Night," an excellent two-dance creation brought down thunder, and the little one—well, surprised and overjoyed it was rightfully here, though, and she may look for it everywhere.

Green gave his familiar routine of songs and his stories, with retaining the gag which proved open to objectionable last week in "Mister Paterson," who exclaimed and said, and in more than one instance all the theatre. Concerning it as severe with some acts and some with others, this is one of vaudeville's uncertainties. Al Herman in another offender or was when he was in vaudeville, but Herman though often hotly criticized for snarl and snarl held his tongue. "Green hasn't had that last here this trip, and at the Palace Monday afternoon there was a steady departure during his work although he has eliminated his change to blackface, which formerly was a cue for an exit march. Both Mayo is again programmed with him but again he worked alone as far as an observer could see or hear.

Howard's Spectacle, a tried old closer tried again but the caravan was on the move even before he lifted his curtain, and it was on the way they faded away.

## MAJESTIC, CHICAGO.

Chicago, Aug. 25. That two-act combination, Kitty Gordon and Jack Wilson proved a three-act attraction at the Majestic Monday afternoon, lifting a program that held but minor strength to a note of distinction. Miss Gordon was sixth, with Wilson next to closing. The Royal Gangsters, spotted third, did not show, those three rules, flowers, Walters and Crocker, taking the position, although billed to appear last. John Burke was brought over from the Palace to close, a tremendous task following the talk and reception accorded Wilson. There were but few empty seats the weather being ideal for the theatregoing.

The program opened with an appropriate setting for their dancing endeavor to aid at the outset, but the turn averaged but fairly, owing to similarity in the routine, and one or two innumerable waits. The act is running too long for an opening act, also. The denouement, discharging one of the members a female impersonator, would have helped did not Berna indulge in unnecessary lifting of his skirts. The Berna number could be made quite good, but it is not that now.

Earl and Sunshine, running much as formerly, gained momentum as they proceeded, changing to a perceptible modicum of success. Both girls are growing plump, with no disparagement accruing. There was no wig removal in conclusion, for which, many thanks. It is the same, early position act.

Steve Combe did remarkably well third. His pianist too, was greeted with uproarious applause for his solo, and was forced to respond with an encore. Combe's "singer" song is still his best, although he has added several of more than average weight. "Burlington Bertie" being quite different and artistic, wittol.

Howard, Walter and Crocker lost little time getting to their knitting in fast and furious fashion. Most of the fun is done in full stage, as usual, with the clue in one movement as always, potent and formal. Funsters and laughter, this, the routine one of vaudeville's current successes.

The big applause-rod of the show was Emily Hartley, who is coming into her own at last. She held the big audience in her lap, as it were, singing them at will. Her two-act the human-looking routine carried to new given with a delicious sense of elementary technique.

Kitty Gordon was majestic at the Majestic competition to her rival

quently manner, knowledgeable of demands and setting herself to a maximum of result. With Miss Gordon it has ever been not what she does but the manner in which she does it. The company carried its competence and served well to fill the waits. With finesse and naivete she dilated upon the things that have added her reputation, while the mob gazed agape and excited. They stared stark-eyed at her diamond-studded red anklets when noting the oddity. But anklets, and all the other things, are part and parcel of, and by, Kitty Gordon, one of America's best little show-women.

Jack Wilson started lovely but soon got into his stride, ultimately leaving to a hurricane of shrieks and guffaws that reverberated all over the building. Of course, Kitty Gordon, Vera Henshaw and Frank Griffith aided and abetted, but Wilson's fine sense of action was ever removing the dangerous places where the comedy might sag, keeping the returns pitched to the highest degree.

Following all of the laughs accorded Wilson, John Burke accomplished the seeming impossible by emerging, in conclusion, a success of considerable proportions. Burke is displaying a splendid single that is clean and filled with smart bon mots, with particular attention paid to contrast. And his matter is of the sort that cannot help but have the widest appeal because of its humaneness.

(Chicago editor's note—Last time Kitty Gordon headlined here she shot a gut this time O. M. Mammal catches the show—hard luck every trip—Last.)

## M-VICKER'S, CHICAGO.

Chicago, Aug. 25. Flanagan and Stapleton opened the show following a terrible comedy picture. They opened in two with a special drop—a scene of a railroad station, in which a convent is located near by. The act has some very good talking material, although they use several old gags. The girl does a very pretty "lay" in a number and dances into the groves of the audience. Arthur Burke, blackface comedian, held a hat and worked hard putting over his "nuttyisms" in nice form. Following Burke, Brock and Stone, two boys with Harold Lloyd glasses for makeup have a very fast routine of "war cracks." Both boys are very good singers, and it won't be long before they play the two-a-day.

Betty Taylor and Co. appeared next in a sketch which requires the services of an old man, young man and a few mice. The bunk is on the same order as the act done by Harry Hoffman several seasons ago, slightly different theme about a young office boy who outwits the old banker by winning over his name and is given the banker's office and his business for a wedding present. Maude Allen and Co., the company being a long-haired piano player, sings, but no act meet with the approval of the "jazz" bands.

Next appear the "Famous Comedy Four" in one of the old school acts with melody of the same type used by the Edwards. Only these boys have grown into manhood. The act consists of a lot of slapstick and harmless singing. They forced an encore and then retired. Bobby Henshaw, a large fat man, and an Ernest auto salesman, appeared with a whole bunch under his arm who imitates birds and instruments and also auto horns, and made the patrons enjoy themselves, as well as could be expected from an auto salesman. For an encore Henshaw requests the audience to count a young lady in the box to play the concert, which she finally yields to do, and plays it very well. With the position given Henshaw he was the hit of the bill. It was here that the audience began to warm their hands. The show closed with the "Lingerie Shop." The scene is a lingerie shop, with a few pieces of lingerie in a showman. Six chorus girls, a man and a girl as principal gals. That's all. The act is far from being a feature attraction. Fanquale and Powers and the Melodie Duo did not appear at this show.

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Cecilia Elliot, who played the "vamp" last season with the road company of "Bachelors Before Pleasure," has been re-changed for the role this season. Her husband, "Buddy" Schaffer, will play Abe Fatsch opposite Sam Goldstein, who will take the role of Maurice Perlmutter. The show will open at the Imperial some time in September.



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## BURLESQUE REVIEWS

## BOSTONIANS.

Chas. Waldron presents his 1921 burlesque entry at the Columbia this week with Frank Finney as the featured comedian. The book is credited to F. Yennif. Spelling the last name backwards we get F. Finney which may or may not be important. After listening to the production of released gags that the book author has trotted out for 1921 consumption, it seems reasonable to assume that Yennif is a non de cop.

However, the more familiar the dialing the stronger it was at the Columbia, which seems to justify the stock argument advanced by most burlesque producers. "They like the familiar." As a production the Bostonians is in and then some. The costumes in all that could be asked for and the scenery could be moved right into a \$2.50 house and get by.

There are 10 principals and 11 characters, the latter a fair looking bunch who step around lively enough and handle a dozen changes, looking well in each one. The book, barring the opening, gives many opportunities for oriental costuming effects and stage dressing and is utilized to full advantage. An effort at originality is noticeable in a scene titled "Up in the Air" in Act 2. The action is supposed to unfold in the Mandarin Gardens, Shanghai, and the principals, both male and female, are aviators and aviatrices. The women look very easily here in the uniforms. Finney and Phil Ott, his principal assistant, are aviators, later switching to Chinik attire where Finney does a dance.

The funniest piece of business in the show occurs in Act 1 when Finney and Ott are palming themselves off as Chinik in a chop suey restaurant. Several of the characters are admitted through a door leading off stage by uttering Chinese words, and when Finney attempts to follow Ott in the inviting doorway he pulls the wrong office and is socked on the dome with a cap. It was good for big laughs and registered solidly.

Just preceding the full stage set was a scene in one representing the exterior of the cozy parlor. Finney, Ott and Jack Richards have a three-hatched gab fest where Richards engages them to impersonate Chinik and rescue a girl. The talk here is as inane and unfunny as any heard in ages. Gags that have been peddled for years were turned up for inspection and a routine about a cow shimmying, etc., killed about four minutes.

Of the women principles Blanche Parquette, probably the heaviest prima in burlesque, had the voice of the production. She handled several heavy numbers in fair style and was costumed appropriately at all times.

Nettie Nelson was the looker of the women and had a shade on the rest for the dressing honors. She is a tall, well proportioned blonde beauty who looked immense in lights and has a graceful carriage. This girl handled one of those long-winded pipe dream orations about taking the gold fish out for a walk, etc., and could have done things with the proper material.

Tina Glenn and Helen Du Ross split the subterfuge duties. The former is half of the team of Glenn and Richards and was prominent in several dancing specialties with her partner, who carried the straight burden. Both are good stepsters but neither managed to register vocally. Richards was noticeably new in his foiling duties, but turned in a capable performance and should develop into a good asset for the Bostonians.

Joan and Frances, a male dancing team, were prominent in minor roles and a corking good routine of soft shoe eccentricity and back bending. They pulled solid applause with two specialties.

Ott does a red-headed comic throughout and used a garbled Dutch dialect to good effect, considering the materials at hand. His lines are as devoid of opportunity as the Sahara is of bathing beauties.

Finney is a red-headed chauffeur in the first part and is concerned all through with the rescue of a Chinese plate, which introduces the plot.

The Bostonians just about passes as a laughing attraction and more than qualifies as a sight affair. The cast is adequate and continued prying and replacing will probably whip the book into the necessary shape. At present it is just a succession of familiar gags and wheezes disguised and redressed. The most noticeable contrast in the show is the newness and beauty of the production and the age and dullness of the material. In spite of this it's clean.

## REVISE PUM PUM.

The first American wheel show to be ordered to make improvements by the circuit officials this year is "Pum Pum," which opened last week for a preliminary season at the Olympic, New York.

## THE BIG SENSATION.

Henry P. Dixon's "Big Sensation" at the Olympic this week is a good show, judged by American wheel standards. This is the second week of the season for the troupe, and the general description of "good" covers the ground on its Olympic showing. However, after the show has played for three or four weeks, it should easily reach the classification of a "very good show." There are some faults at present, which are not natural. For instance one or two of the first part acts are not particularly strong in a comedy way. A couple of others are not worked out to a logical conclusion. They start well enough but end nowhere. An instance of this was the couple board bit, which looks to hold the biggest sort of comedy possibilities, if the board were used by the comers for questions and answers. When the mystery table was brought into view things seemed set for a heavy comedy session, but it never happened, the bit instead trailing off into an entirely different channel, with some likeable comedy business concerning the vamps of history with two of the female principals appearing as Helen of Troy and Cleopatra. But if the show holds some faults in the first part, it assuredly makes up for them through possessing speed, smoothness and generally pleasing entertaining qualities both in the opening and closing second stanzas.

The "Big Sensation" is very strong on male principals. Harry (Hickey) Le Van is the featured comic. It's his 12th season with Henry Dixon and Mr. Le Van is still going strong, looking like a kid and working with all the ease and finish that goes with comprehensive burlesque experience. Le Van never strains for effect. That's one of his best assets. Many a vaudeville headliner might profit by taking a good look at "Hickey," and noting the deftness with which he makes his comedy points. Then there is James J. Lake, whom the program calls Jimmy, and who is one of the best straight men in burlesque. Mr. Lake plays with authority, radiates personality and dominates every scene he works in. Mr. Lake is showing a whole carload of wardrobe this season, his first by the way in burlesque in several years. After running through the list of known colors in business suits, he turns up a nifty looking walking suit, and a dress suit that fits him like a clothing ad. In addition to furnishing the timber for the comedy as straight, Lake secures numerous laughs himself, through his ability as a light comedian. He produced the show. Ralph Rogers, who does an eccentric Italian count, makes a fine contrast working opposite Mr. Le Van. Rogers' method is excitable, in accord with the character assumed, while Le Van works in a more deliberate manner, as per his Patsey Holivar type. Besides the three mentioned, an excellent bit is contributed by Fred Nolan, as a Hibernian cop. Nolan passes up make up entirely. This is a mistake, as a dab of carmine at least would take away the sallow effect caused by the lights. Arthur Lines also does a couple of well played bits, one a walking delegate and the other as a customer in the barber shop scene in the second part.

This barber shop bit has been done in several Broadway shows during the last decade, notably in one of the Low Fiddle summer shows at the Broadway theatre about 10 years ago or more. But the way it is handled by Ralph Rogers and Arthur Lines, with the assistance of Le Van and Lattie Holmes, the bit becomes as funny as it was ever done anywhere. Rogers makes a genuinely funny low comedy "weep" barber. The stuff with the lathering brush is rough, of course, but at the same time it's howlingly funny without being even in the slightest way offensive. This barber scene was a scream at the Olympic, and deservedly so. Another excellent bit was a full fledged talking act, done as a "tall" in one by Le Van and Lake, between the first and third scenes of the second part. It landed a buffery.

Elsie Dunnally is the prima donna. She's brunette, possesses of an attractive figure, wears clothes with plenty of class and sings well in a nicely modulated soprano. Lattie Holmes is the sweetest, blonde and vivacious dancer neatly and leads numbers with lots of pep. Stella Rose is another principal of the subterfuge type, who is a competent and painstaking performer. Belle Costello is the ingenue. She's slender and brunette, contrasting well with the other three principal women. All of the female principals work with ginger, evidencing plenty of experience and all go about their task of entertaining with a smile that helps the general effect greatly, and lends a pleasant atmosphere to the stage proceedings.

Ukulele Hughes is the juvenile, with little to do in the show, but accepting all of his opportunities with credit. Mr. Hughes does a specialty with his ukulele in the second part that stamps him as a master of the Hawaiian larn. Hughes, with little to do in the show, but accepting all of his opportunities with credit. Mr. Hughes does a specialty with his ukulele in the second part that stamps him as a master of the Hawaiian larn. Hughes,

## MUSIC MEN.

Ram R. Lewis has associated himself with Jack Darrell, music publisher, as professional manager. Lewis has also written a number of new songs Darrell will exploit, including "Devil's Jazz Revue" and "Jop Land."

The Original Dueland Jazz Band, which spent an extended period of time in London the past months, returned to New York and will open on a ten-weeks' engagement at the Club de Montmartre Sept. 6. The band is intact once more, now that J. Russell Robinson, the pianist, has rejoined. He left at the completion of the London run, when they played in Paris for a time. The Victor has signed them for recording purposes also.

J. Russell Robinson, a recording artist for the Q. R. S. Music Roll Co. and member of the Palace Trio, a phonograph combination, has signed a long term contract to write exclusively for Waterson-Berlin-Bayder. Con Conrad, Robinson's writing partner, has also been signed with W. B. R. and joined the professional staff last week. The new combination's first efforts for the house are "Singing the Blues" and "Pensacola Bay."

Otto Motzan and Jack Yellen have placed a new number, "Where Is My Sweetie Now Blues?" with F. J. A. Forster.

Harry W. Rosenthal has a new in My Sweetie Now Blues? with Shapiro-Bernstein.

Johnny Black, author of "Dardanelles," has composed the music for "Martina," a new number, lyrics by Howard Johnson and Cliff Hesse, published by Feist.

Jack Smith is a recent addition to the Remick professional forces.

## EMPIRE REOPENS.

Albany, Aug. 25. The Empire theatre reopened this week with the "Golden Crock" show. The popular burlesque playhouse has been entirely renovated and Oscar Ferrin, the manager was congratulated on the appearance of the house by scores of burlesque patrons. Alec Maylin, sporting editor of the Albany Journal, is again handling the publicity for the Empire and Herman Koenig is directing the advertising.

## GALLAGHER INSPECTING.

George Gallagher, general manager of the American, left Tuesday for an inspection trip which will embrace the entire circuit.

The inspection committee, following inspection of Harry Hastings' "Razze Dazze" show at Louisville, and Strouse and Franklin's "Girls from the Police" at the Mt. Morris, New York, has ordered the management of both attractions to make changes that will bring their shows up to the A. B. A. standard.

Earlier in the show, offers a corking guitar solo, backing the instrument in the stirring Hawaiian style. Le Van, Rogers and Hughes form a musical trio, also in the first part, that can be worked up as the show gets set. At the Olympic the stage game was so badly out of tune it made the music of the trio sound discordant. Le Van and Elsie Dunnally also did a piano and singing specialty in the second part that could hold its own in vaudeville with very little embellishment. Le Van manipulates the ivories with real expression, pianologing a number or two for big returns. Miss Dunnally also did excellently with a couple of doubles with Le Van and a single in the piano turn. There were sixteen choristers on view at the Olympic Tuesday night, eight ponies and eight show girls. They are willing workers and their speedy efforts in making the numbers stand up. The fashion show number is exceptionally well costumed. Another expensively dressed number was Apple Blossom Time. The first part has one set, fairly attractive. The second has six scenes. The barber shop looked great. The opening of the second part was played in a solid looking exterior which would not be amiss in a Columbia wheel show. Other scenes were played before a satin draped and a neat interior. There is no money changing in this show, the older bits being about. There is a bit of ginger here and there in the first part, but not enough to hurt. One of the choristers had her bodice cut too low in the "Good Man Hard to Find" number. This might appeal to the male element of burlesque patrons in houses like the Olympic but it looks too broad for many of the other American wheel houses. The show went over very well at the Olympic. It's a good entertainment. When it is boiled down and the few weak spots corrected, Mr. Dixon's show will be found right up in the front rank of American wheel leaders.

## IDEAL VAUDEVILLE?

## Winners of Contest Announced.

This issue marks the termination of Variety's Ideal Bill Contest. Below will be found the winning selections made up of acts who received the most mention in given spots. The letters that have been printed over a period of several months have been submitted by people in all stations of life and make this ideal bill a consensus of opinion from all over the United States. The letters were printed as nearly as possible in the order received. Hundreds of letters were received which could not be published owing to lack of space. This week's ideal bills are included in the final selections.

Here are the winners in the Ideal Bill Contest selected in regard to their usual position on the bill:

Royal Gossignees (16)	Intermission
Val and Ernie (16)	Crooks Fashion (16)
Stanton (17)	Juliet (13)
Lee Kids (15)	Rooney-Bent (15)
Belle Baker (15)	Revue (29)
Mosconi Family (20)	Four Readings (15)

The number alongside the name of the act indicates the number of mentions.

By Sammy Weiss:	Val and Ernie
Mijares	Stanton
Krantz and	Rooney-Bent
La Salle	Revue
Solly Ward and	Patricia
Co.	Winston's Sea
Ben Bernie	Lions
Intermission	

Sylvia Loyal and	Intermission
Co.	Herschel Meniere
"Sailor" Bill Reilly	Revue Arts and
Servens, Ryan and	Co.
and Leslie	Whiting and Jurt
Daily Key	4 Readings
Allen Brooks	

By Sid Green:	Intermission
Four Readings	"For Pity's Sake"
Bertman and	Ryan and Lee
Sarton	Gruber's Animals
Charley Grapewin	Henri Scott
Blossom Seely	

## MURRAY HART COMPLAINS

Accuses Manager Stacey of Majestic, Albany, to V. M. P. A.

Murray Hart filed a complaint this week with the V. M. P. A. against O. H. Stacey, manager of the Majestic, Albany. Mr. Hart's complaint states he had been booked to play the Majestic Aug. 23, through the Joe Eckl Agency, who issued a "play or pay" contract to Hart for the date.

On arrival at the Majestic, Albany, Hart says he was informed by Stacey that he (Hart) could not play, and that Eckl was not booking the house any longer. At the Eckl Agency it was stated the Hart booking was made at least a week before Aug. 23, and that Stacey had sent a telegram dated Aug. 19, informing Eckl to discontinue booking for the Majestic. The Eckl Agency could not get in touch with Hart, it was stated, because Hart's address was unknown.

Stacey was called on the long

By Henry C. Cooper:

Johnson, Baker	Intermission
and Johnson	Gordon and Ford
Keegan and	Harry Carroll Revue
Edwards	Jack Osterman
Fischer and	Herbert and Dare
White	
Lee Kids	

By Joe H. Summers:

Parish and Peru	Intermission
Calvert and	Naval Jazz Band
Shayne	Glenn and Jenkins
Sam Hearn	Belle Baker
Crooks Fashion	Nikko Japs
Plate	
Sig Friesco	

By Michael M. Hammer:

4 Boxes	Intermission
Kharum	Krantz and La
Bradley and	Sally
Arline	Oversize Revue
Brandel and Burt	George Jessel
Harry Green and	Boeman and
Co.	Anderson

By J. Bennett:

Royal Gossignees	Intermission
Frank Grummit	Sally and Cowan
Dugan and Ray-	Mosconi Family
mond	Rae Samuels
Crooks Fashion	Cornell and La
Plate	Rose Bros.
Imhoff, Conn and	
Corinne	

By Miss L. G.

The Gaudinths	Intermission
Wilton Sisters	Al and Fanny
Joan Adair and	Steadman
Co.	Harry Carroll &
Frank Hurst	Co.
Vyette	Miller and Mack
	Warden Bros.

By Stephen K. Mark:

Wm. Brack and	Intermission
Co.	Aileen Stanley
Neison and Cronin	Rooney-Bent
Brown and	Revue
Weston.	George N. Brown
The Sharrocks	Co.
Williams and	
Welfus	

distance Friday morning by Eckl, and, according to the Eckl office, a woman answered stating Mr. Stacey was on his vacation. The wire discontinuing the Eckl booking, by Stacey arrived Friday, the Eckl office stated, two days before the booking was called off. The V. M. P. A. is investigating the Hart complaint and will render a decision later.

## JEANETTE RETURNS.

Jeanette Martine, known professionally as "Jeanette of France," arrived from Paris this week on the steamship Lafayette, after a four months' visit to her native land. She will resume her former act in vaudeville.

The Packard Agency has discontinued the musical branch. Fred Ryberg, who was in charge of that department of casting for a number of years, has embarked on his own and is opening an agency further uptown.

## MONTH'S SIX BEST SELLERS.

## VICTOR RECORDS

"The Love Nest"  
"A Young Man's Fancy"  
"Gems from Apple Blossoms"  
"Gems from Irene"  
"All Star One Step"  
"Hi'n Dri"  
"Oh! By Jingo"  
"Nobody But You"  
"Alexandria"  
"Oriental Star"  
"Tiddle Dee Winks"  
"I Love the Land of Old Black Joe"

## 30c SHEET MUSIC

"Hawatha's Melody of Love"  
"Tell Me Gypsy"  
"Down the Trail to Home Sweet Home"  
"Trippin'"  
"The Love Nest"  
"Chili Bean"

## COLUMBIA RECORDS

"The Love Nest"  
"Song of the Orient"  
"Chili Bean"  
"Bells of Monterey"  
"Oh! By Jingo"  
"Rose of Chile"  
"Venetian Moon"  
"My Isle of Golden Dreams"  
"Some Beautiful Morning"  
"Profiteering Blues"  
"Dance-O-Mania"  
"Slow and Easy"

## 10c SHEET MUSIC

"Never Let One Man Worry Your Mind"  
"I'd Love to Fall Asleep and Wake Up in My Mammy's Arms"  
"Rumors"  
"Drifting"  
"Pretty Kitty Kelly"  
"Profiteering Blues"



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Genevieve Y. Parkhurst, perhaps the best known of the women feature writers from the Coast where she was long on the staff of the *San Francisco Chronicle* and of the *Chronicle*, has written a play called "The Scandal in the Bank" of which great hopes are entertained by Frank Bacon and other good judges of entertainment values. Until recently Mrs. Parkhurst was associate editor of the *Ladies' Home Journal*, and her play deals with divorce discussing in dramatic form whether it is better to continue an existence in which nagging and unhappiness play the chief roles or make an end of it. The play is novel in that epilogue is given as a prologue.

Helen Ford, who will again appear on Broadway next week, being in the cast of "The Sweetheart Shop" which bows into the Knickerbocker, is said to be the youngest prima donna on the legitimate stage. Miss Ford is nineteen years of age and has been on the stage for three years. She first "appeared" in "The Man Who Came Back" but sang off stage, her first major engagement being with "The Only Girl on Tour." She succeeded Francine Larrimore in "Home Time" two seasons ago and last season was prima donna in "Always You."

No performances of "The Famous Mrs. Fair" were given at the Henry Miller theatre last Saturday matinee and night, owing to the illness of Henry Miller, the star of the play. Mr. Miller was thrown from a new saddle horse he was breaking in ten days ago and the illness which prevented his appearance last Saturday was believed by his physicians to be a recurrence of the shock suffered at the time of the accident. The Henry Miller was sold out for the Saturday matinee and also had a heavy advance sale for the night show. The money for both performances was turned back to those who desired it. Mr. Miller has no understudy.

According to a prominent theatrical manager who is generally credited with a keen sense of observation, the legitimate theatrical season has developed very few successes and, what is more to the point, there is little in sight that promises anything sensational. He argues that at the present rate there will be a plentiful supply of theatres in New York for budding producers anxious to have a whirl at the metropolis.

Harold Williams and Gus Durkin have formed the Duwice Company for the supply of picture and theatrical equipment. They have opened offices at 143 West 44th street. The agency for Speer carbons has been secured by them. Mr. Williams will retain his connection with the Henry Darian Co.

The publicity department of the Orpheum Circuit on the tenth floor of the Palace building has been moved to the Broadway frontage of the building. It formerly occupied the directors' room facing east, but that office has been allotted to the auditing department, which needed better light.

W. S. L., the initials which appeared as designating the musical director of the *Massenet* act last season are to appear again, this time for the musical director of the new George Jessel vaudeville production "The Troubles of 1920" under the Lewis & Gordon management.

Thomas Rooney, of 600 West 14th street, was fined \$50 in Special Sessions on a complaint of the Children's Society agent, Hugh Jack, charging that he permitted a 12-year-old child to take part in a performance at the Broadway theatre on July 27.

Low Brown, song writer, has formed an alliance with Ray Hodgson and Charlie Morrison for the purpose of producing acts for vaudeville.

## PRESS STUFF GOOD AND BAD

Within the last few weeks the theatrical profession has seen two examples of "press stuff" pulled, one of which may be easily classed as "good" and the other as "bad." Both meant the breaking of the law. One was an out and out plant which meant the beating of the officers, and the other was just simply a matter of breaking the 18th Amendment and then letting the law follow what course it might.

The former stunt raised a hue and cry because the police were hoisted. The initial stories regarding the first plant did not carry any mention of the attraction in whose behalf it was pulled, and only the subsequent stories, which for the greater part emanated from the District Attorney's office, spoke of the picture.

The whiskey presentation stunt pulled at the opening of a current musical comedy has brought columns of matter in the daily papers with the name of the show mentioned. But all of the mention was in connection with legal steps that were to be taken on the part of the Government officers to find those responsible for the giving away of the liquor.

The real answer is that both of these stunts were "bad." In the first place they were both undignified. Of course, it will be said that dignified press stuff is not the kind that will attract to a musical show, but in that contention those that hold it are wrong. Neither one of the stunts mean anything to the box office in the long run. They do, however, make possible the attacks on the theatre by reformers, who will be only too willing to point to the fact that none of the nation's laws mean anything to those in the profession, and therefore the profession at large will have to suffer for the deeds of a few.

The modern advertising theory holds that the mere mention of a name which is a trade mark has no value alone. The mention of the name in connection with something worth while about the product, whether it be beans, boots, burlesque, or any other kind of a show, is the advertising that counts. The mention of any of the same connected with something unavowed, like the breaking of the laws of the land, has a kick-back. Of course, to the Broadway bunch it doesn't matter one way or the other, but in the majority in this land are "the good people," and it is to them that one must look for the return at the box office, and therefore it isn't advisable to put over the sort of stuff that will offend them. They must be in the majority or the 18th Amendment would never have been possible.

One thing that is going to result, if the press agents aren't careful, will be the cutting down of space on all press stuff by the daily papers, and it is up to the majority of publicity promoters to get together and compel certain reformations before everyone of them has to suffer at the hands of the publishers.

## INSIDE STUFF ON VAUDEVILLE

To the club members of the Lambs the remark contained in the statement given out by John J. McGraw he had purchased liquor in the Lambs Clubhouse was in the nature of a direct assault upon the good name of the club. It was reported that when the Lambs council had the McGraw-Blavin-Hoyd affair under consideration, someone representing McGraw appeared before the board. Speaking for the Giants' manager, this man said if the club attempted to make a goat of McGraw or hold out Hoyd for punishment while handing it to McGraw, McGraw would tell a few things about the Lambs. The board sent back a snappy answer and McGraw's liquor remark is thought to have been a part of that episode.

There is a shortage of acts for the popular priced vaudeville houses and it is explained by the fact that the theatre owners don't like to repeat acts of this type within one or two seasons. New acts are few and far between and agents are complaining that the small time booking agent can't be induced to "catch" a new act, particularly if the new act is opening in a theatre any distance away from the booking office. Recently an order was issued by the Keith office all bookers must see new acts and the order stipulated certain houses. For a time this worked out, but of late the order has been ignored, the agents claim, and the shortage of new material increases daily.

Though New Yorkers may have thought for the past few days there was not a cool place left on earth, all they had to do to find one was travel to the Atlantic coast. As remarkable as it may seem, for the eastern seaboard is usually a red hot location, the coast line this summer has been exceptionally cool. So cool has it been at Atlantic City that bathing has suffered there, with the matinees at the theatres improving in attendance accordingly. The matinees in many of the houses have helped to make the gross very dry on the week. The bathing routine at Atlantic is to go in in the morning, get out about one and lay off during the afternoon. Without the morning exercise the summerers have had the afternoon to themselves. The same reports have come up from Asbury Park. During those red hot days last week end, when New York was gasping, people around Asbury had to keep off the porches. It sounds more like a press agent's pipe, but it's a fact.

Benny Piermont is wearing glasses. Benny is even happy he is wearing glasses and can still see, if he must see through them. For Benny did what many another has done in Times square, he drank a glass of unknown liquor. Unknown liquor is alleged to be liquor by the seller without the consumer having anything to deny it. Benny consumed his drink of liquor, went home and went to bed. When he woke up he couldn't see. An eye specialist said it was the liquor. The doctor likewise said Benny had had a narrow escape. So he ordered Benny to wear glasses. Now Benny is on the wagon and a living example of what might happen to anyone who will drink any kind of liquor they are selling nowadays without first knowing all about it. That may make it quite hard for some to secure a drink that they can rely upon, but it may be better to wait than to lose your sight or your life.

A columnist of a New York daily through some surprising connection acted as the press agent for the resumption of the National Winter Garden, a road theatre located atop the Thomashefsky theatre on the lower East Side. A number of newspaper men, including the reviewers, were invited to the "premiere" on Friday of last week, they being informed that "a new revue" was to be presented. It appears that many of the invited guests were unaware that the policy of the house was stock burlesque and had some things to say later about the "new revue" part of the invitation. One of the articles was accompanied by an actress who recently came from Paris, and who told her escort that she had no idea there was that class of shows in this country.

The Cambridge dining room was the scene of a bit of "triangle" comedy Sunday night, the principals being a divorced couple, the "woman in the case," and an actor who had appeared with the wife in vaudeville and who incidentally was given the honor of paying the check. The ex-husband was formerly an agent in Chicago, coming to New York two years ago. He has been on his own for about a year. It was just about then that the wife who has played as a single and more recently has headed a big act, secured a divorce. The co-respondent is at present the prima donna in one of Broadway's leading shows. Recently the conjugal and the agent have been a bit cold towards each other. It may have been pique

## WHAT'S COMING NEXT IN PICTURES.

Whatever else he did when he produced "The Devil's Puss Key," Erich von Stroheim, its director, dug a canal away from the main river flood of picture production and dug deep. Other directors have been more or less carrying out the physical aspects of their stories rather than the mental and psychological. Instead of making their characters just human beings who have good and evil in them, whose consciences are elastic, who are just as liable to err as they are to be good Samaritans, they have been playing up type. Mechanical productions have been the result. In the best of these productions—the ones we see highly praised—there is a jewel-like hardness and the liking for jewels is cultivated. It takes the place of something else. This is clear enough in the case of women. What woman would not prefer the man she loves to owning any jewels? In one case the appeal is to the mind; in the other to the emotions, and the emotions win with women.

Humanity, too, is like that. So are picture audiences. Give them life and they will run to it. Continue to feed them stock situations with puppets animating the action and in turn they will go back whence they came—to other forms of entertainment. The trend has set in for what are they getting now?

Consider the pictures shown this week. If you have wandered about the audience, listened in on the comment, you sense quickly the reason why vaudeville is being injected into picture showings throughout the country. But the whole fault is not in the failure of directors to put on human stories in which human beings are responsive to human emotions as varied as the sea. The fault is really elsewhere. A rousing melodrama of situation and incident is all right. The story sweeps you along. This is the case with "The Whisper Market." But dramas of passion and character that are directed and produced as if they are melodramas of action fail—and must fail—to hit the public for a come-back at the box office hard enough to weather this fall's gathering storm. People sense their insincerity. At two local theatres recently comments were frequently heard to that effect. "The little fool!" "But a girl wouldn't do that!" "Why doesn't she stand up for her rights?" These were some of them.

The obvious come-back to all this is that Stroheim has a true commercially valuable picture on his hands than these others. If that be true, it is due to the singularly vague, but artistic, introduction which depended for its effect on suggestion and to other details that are beside the point. In "Thoughtless Women," a feature seen to be released, the opportunity will come to prove this point. It was given its banal and obvious title, new inserts made for it and other changes insisted upon over the objection of the distinguished novelist who directed it, to avoid this very difficulty, but its simple, human story, acted in a simple, human, natural way, will remain to test the public's preference for reality in dramas as opposed to melodramas.

But proof is not altogether needed. Most producers to-day are depending on huge expenditures to get them by. If they would all go broke they would have to make their reputations as King Vidor did long ago, by putting on an inexpensive picture and letting the sincerity and humanity of the story and the acting put it over. It is not impossible that in a few months we will see ten and twenty thousand dollar productions pulling crowds away from those \$100,000 masterpieces because they stand for something more important than mere pictorial value.

## THOSE PICTURE STOCK POOLS

Several happenings in the stock market lately are well worth the earnest consideration and study of the motion picture men concerned with companies whose securities are dealt in on the open market. Both of them have to do with pools or clique speculative operations for an advance. Here are two samples of pools, one that went completely wrong and the other that came within a hair of collapsing. Picture men will immediately recognize the parallel in campaigns which have been conducted in the film game.

A group of plungers, said to include several men on the inside of company affairs, undertook to work an oil stock called Middle States Oil up from around 14 to 30, by combining their holdings, cutting down the "floating supply" by new purchases on pool account, and tying back to watch the bears suffer. When the stock went above 20 those same bears figured it was too high and began to raid it. To support the pool price, which may or may not have been justified by the property's earnings, the pool had to buy large blocks of stock as it was offered down.

Presently the pool ran out of money. To finance further supporting purchases its stock was pledged with the banks. New purchases were again pledged and the merry game of balancing a pyramid on its point went on until cash resources were exhausted. The carrying charges were large. Undiscouraged the bears, with that mysterious psychic power that professional trading interests have, appeared to know the pool's position with great accuracy. More short selling drove the stock down to the point where the bank holding the collateral became uneasy.

Calls upon the pool to strengthen its pledges on loans could not be met. In one day the issue went from above 20 to 10 as the bank sold the pool's collateral. Net result, pool broke.

The other deal involved a pool which sought to hold the price of Baldwin Locomotive at 105 or better. The short sellers picked on this particular issue and got it down to 102. At this point the bears "smelled out" the important fact that there were two big "stop loss" orders in brokers' hands. One was to sell 2,000 shares at 99½ and the other to sell at 99 flat to prevent the holder, probably an uneasy member of the pool, from being caught in a heavier drop.

How the leak came about is not disclosed in the story which has been generally circulated in the Street, but it did. It was the signal for a concentrated raid on Baldwin. Before the engagement was over the short sellers had managed to get Baldwin down to within a fraction of the price which would have forced out 5,000 shares. If it had touched the stop loss price, the consequent dumping of this big stock would, of course, have broken the price further. Only the ability of the pool to hold fast prevented a smash.

These two operations are typical. The weakness of long pool deals is that somebody breaks away or the market opposition analyzes the position of the bull clique as closely as to be able to strike at the right moment, even when the pools are directed by expert tacticians. No group of men preoccupied by their own business and unversed in the specialty of speculative trading can hope to match the Wall Street strategist. The player on the outside looking in hasn't a Chinaman's chance at the percentage.

that led the agent to call her up and inform her that he was dining at the Claridge with his ex-wife, anyhow, the phone message brought results. The prima donna stalked into the hotel and made straight for the table. She said no words. "I want to speak to you." The agent arose with every word of apology to his former wife followed the song bird from the hotel. The wife and her escort laughed so heartily that the whole room was attracted. She is wondering just how her former hubby made out in the "session" that must have resulted between the agent and singer.



## KEGERREIS' SUIT FOR \$100,000 AGAINST PLAYERS CLUB ON TRIAL

**Twenty-four Directors of Sedate Gramercy Park Club Defendants—Court Hears of Colorful Language During Wrangle Over Actor's Patriotism.**

The battle of Gramercy Park was fought over again in the United States District Court this week, when Robert Kegerreis' suit for \$100,000 damages against John Wren, Francis Wilson and 22 other directors of the Players Club came to trial before Justice William C. Sheppard and a jury in the Federal Building.

Kegerreis charges that by reason of a conspiracy among the directors which culminated in his expulsion from the club, he has suffered in mind and body and has been injured among the managers so that he cannot get an engagement. The directors in defense declare that the defendant was dropped from the rolls because of non-payment of dues and not as he alleges because of the spreading of false and malicious stories, attacking his loyalty to the United States and accusing him of being a German spy.

Various witnesses, called by the plaintiff, testified to hearing a good deal of colorful language by other members concerning Kegerreis, and a good deal of inflammatory talk by Kegerreis himself, but, as one witness put it in an illuminating reply, "He talked so much I didn't pay much attention. It meant nothing to me."

The litigants among them had called pretty much the whole club and the case promised on Wednesday to stretch out indefinitely. Kegerreis had subpoenaed most of the club servants including "Charley," the barkeep, and Arthur Sherman the public clerk. Both had heard a wealth of talk one way or the other about the row, but discreetly couldn't remember its purport.

Kegerreis also called Frank F. Mackey, the 58-year-old Nester of the club, who was one of the most interesting witnesses. He had tried to pour oil on the troubled waters of Gramercy Park during the long controversy. One side or the other was always sending complaints to the board, he said, and he had himself in several instances acted as personal mediator, going to one or the other parties and smoothing them out. In other cases he sent one of the other directors.

Edward R. Van Zile, according to the plaintiff, was one of the most violent of his detractors, and he seemed surprised when counsel for the defendants told him that Van Zile also had been suspended from the club for unbecoming conduct arising out of the affair. It was Van Zile, according to Kegerreis, who had called him a "traitor." Another member was alleged to have promised fellow members to thrash Kegerreis.

The court room was crowded with stage people. The directors and their witnesses were grouped inside the court rail, while the partisans of the plaintiff kept to the public benches. John Drew wandered into the latter group on the first day of the trial but by progressive stages got up closer among his clan until by Wednesday afternoon he was at the press table, side by side with Francis Wilson. The actors, by the way, were not what would be called a "good audience." They came in late, talked among themselves, constantly laughed and were restless. "Nasty," American on business of his own, connected with a legal matter of his own at home in the Federal Building, was an interested spectator during the suit.

Kegerreis suffered his 100 per cent. injury in the United States after we had entered the war, but appeared willing to concede that before that time his feelings were to the German. His attorney and the plaintiff was a "Prussianism Dutchman" whose ancestors had come to America in 1789.

The trial was expected to occupy the greater part of this week. Tuesday Kegerreis continued on the stand. The substance of his direct testimony was further details of what he alleged was the persecution of himself by club members.

## CENTURY ROOF SHOW TO TOUR

**Mears' Century Whirl Denied Shubert Bookings.**

The Shuberts are to send the "Century Midnight Howlers" on the road as a regular attraction in the fall, at which time they will produce a new revue at the Century Promenade. Following the decision to send the show on tour, it was stated that the Shubert office had supplied no time for the "Century Midnight Whirl," which John Henry Mears had out last season. It being explained that the similarity of the names of the attractions would be detrimental to the Shubert attraction.

It is understood that the Promenade has been losing several thousand weekly, the drop being especially marked since "Phosphora" left the Century dock. When "Mecca" arrives early in October at the house a new show will be ready for the roof. The Mears show will again go out in the fall. The "Whirl" bettered an even break but failed to be a winner because of high salaries paid. It is to be revamped for its second season.

## PROTEST NAME CHANGE.

**Patriotic Society Wants Van Currier Called That.**

Schenectady, Aug. 25. The Schenectady chapter of the Daughters of the American Revolution have protested the changing of the name of the Van Currier opera house in this city to the "Miles." The new owners of the theatre announced their intention of changing the name of the showhouse last week. Mrs. Lewis H. Gibbs, regent of the chapter, has written to the Cornelius Vanderbilt chapter, Sons of the American Revolution, seeking the support of that society in its effort to have the name left without change.

Mrs. Gibbs also suggested in her letter that the Schenectady County Historical Society might aid in the movement to prevail upon the new management to continue the theatre under the old name of Van Currier. She said there seemed to be considerable sentiment in the city against the change of the name.

The Van Currier was leased by the Miles Brady theatre interests for a long term, and after being renovated will be opened in September as a vaudeville house.

## NOT LONG AT BLACKSTONE

**Producers "Self Defense" Alone with Big Cast.**

Chicago, Aug. 25. The Blackstone Theatre advertised a limited engagement of "Self Defense," by Myron C. Fagan. Edgar MacGregor is sponsoring this show personally and alone. The cast is composed of Hilda Brown, Regina Wallace, Frank Burbeck, Vincent Coleman, Charles Abbe, Joseph Allen, Charles Gottfried, Harry B. Southard, Lionel Glynn. The show is scheduled to open Sunday, Sept. 3.

## DIXON REHEARSING.

Thomas J. Dixon has started casting his play, "Robert E. Lee," which will be produced immediately. This is the second time for Dixon to "cross pens" with John Drinkwater, the English poet playwright, whose "Abraham Lincoln" through prior presentation by William Harris, Jr., showed others from using the Lincoln life. Drinkwater is at work on a play to be called "Robert E. Lee" for Harris. Augustin Dancan, a brother of Isadora Duncan, will play the title role in the Dixon piece. Dancan staged "A Man of the People."

## DRESSLER ADDED TO "CINDERELLA"

**New Show Rumored for Earlier Date Than Announced.**

Marie Dressler is being added to the cast of "Cinderella on Broadway," rehearsals for special scenes to be inserted having begun at the Winter Garden early this week. It is understood that the piece will be further strengthened for the fall season. "Cinderella" has been regarded as being under the Garden standard, but with the addition of the comedienne considerable improvement is expected.

There was a report that a new show was to be ready for the Garden. It is likely, however, that "Cinderella" will continue until the holidays. Plans call for a new show then, with Eugene and Willie Howard starred. The Howards recently signed a new contract with the Shuberts, the agreement extending for five years and calling for them to be starred.

## ERLANGER GETS LOEW FILM HOUSE

**Globe in Boston for Syndicate Books.**

Boston, Aug. 25. Boston is to have another first-class legitimate house. It was announced during the week that the Globe theatre, owned by the Loew interests, and which for several years has been run on their picture policy, will be leased this season by the Erlanger people.

The latter already book the Tremont, Hollis and Colonial in this city. Al Sheshan, who for years was business manager of the Tremont and the late John Schaffer's right hand man is to be resident manager of the new house. Sheshan knows the theatrical game here from the ground up.

The house will open on Labor Day with "Pitter-Patter," a musical show, and this gives an idea of the sort of attractions it will have throughout the season. Extensive renovations are now under way.

## BRADY'S ALICE.

**To Star in Play by New Author, Harry Chapman Ford.**

William A. Brady has placed in rehearsal a play by Harry Chapman Ford, entitled "Anna Amenda," in which he will star his daughter, Alice. It is to be tried out on the road as soon as ready and is slated to come into the Playhouse Sept. 20, following the Margaret Mayo piece, "Seeing Things," which is now paying a guarantee of \$2,500 a week for the remainder of its engagement there.

Brady, who has been relatively inactive as a legitimate producer for several seasons, is understood to be headed for a busy time in that field. It is known he has arranged to make 11 productions the current season—most of them to be tried out in the immediate future.

## BLUMENTHAL DID IT.

"I am highly honored by the enthusiastic publicity you have given the activities of the United Play Co. in your article of last week," said Samuel Hachman to a Variety representative. "But it is only justice to state that credit is due Ben Blumenthal, president of the company. It was mainly through Mr. Blumenthal, who worked day and night together with me, that the big deal could be made. It would therefore be a great injustice to Mr. Blumenthal's ability and his brilliant efforts, not to mention his name in connection with the enterprise and I consider it my duty to call your attention to the matter."

## LUCAS IN LEGAL JAM.

Johnny Lucas got caught in a legal jam over in Brooklyn on Tuesday afternoon. Lucas, who is playing the cypher, made the acquaintance of a lady attachment and was led away to the fluster.

The posting of a bond springing Jimmy before show time Tuesday night. The Lucas lady attachment is understood to be the aftermath of a lawsuit brought against Lucas by two Brooklynites, as the result of an auto accident several months ago.

## MISS WALTON RETURNING.

**Will Once More Be Biltmore Hostess.**

Florence Walton is to return to this country the latter part of September. She is again to be the hostess at the Biltmore supper room and will have as her dancing partner Allan Fagan (brother of Ina Claire), with whom she has been dancing since she and Maurice parted.

Miss Walton has advised from abroad that she is to bring back with her a great collection of foreign footwear, and will have a shoe fashion show all her own.

## SHELTON BROOKS STARS IN TRIUMPH

**Costliest Colored Show Opens to Apparent Hit.**

Chicago, Aug. 25. Shelton Brooks made his debut as a star of colored musical comedy at the Avenue Theatre, heading the classiest dusky cast in local history, with Evelyn Preer, Howard Keith, Alberta Hunter, Kathryn Lee, Florence Blanks and Otto Powers. The chorus, advertised as "hand-picked," is the finest looking selection of "high yalllers" ever seen in this neck, and the jammed house went wild over the whole aggregation. The opening piece was "Canary Cottage" with numbers by Brooks interpolated. Brooks proved a versatile comic, and his songs hit the dark brown taste to a dot. Several white men prominent on Randolph street are interested in the venture, which is an interesting experiment in that it goes further in supplying material, scenic and artistic merit than has ever before been ventured here for colored patronage. The production all around showed the elements of a \$2 white show.

## "JIM'S GIRL" AGAIN.

**American Legion Will Help New Tour.**

"Jim's Girl," a comedy by Earl Carroll and Thomas J. Gray, was placed in rehearsal again by Carroll this week. The piece is due for the road, but a Chicago Loop house is being sought for it. "Jim's Girl" was tried out last season by Cohen and Harris and was aimed for Broadway, the managers withdrawing it because of supposed similarity to "The Five Million."

The American Legion has evidenced interest in the Carroll and Gray comedy, however, and have bought out the first five nights of the show on the road. It will start in Pennsylvania, the opening date being at Scrubury, Pa., on Sept. 13.

## \$30,000 FOR GANZ.

**Offer Made by Music Loving Kansas City.**

Kansas City, Aug. 25. Negotiations have been started for the purpose of securing Rudolph Ganz, the pianist, to conduct the Kansas City Symphony Orchestra, the coming season. It is understood that Mr. Ganz will accept the position and provide a season of high class music for \$30,000, and that the Chamber of Commerce has tentatively agreed to furnish \$25,000 of the amount. Last year this city had no symphony orchestra. The organization fostered by Carl Busch, for the purpose of presenting good music, was broken up by lack of financial support and the demand for musicians in the motion picture business.

## SHUBERTS HAVE CENTRAL!

Chicago, Aug. 25. Though nothing definite has been signed, it is understood that the Shuberts have procured the Central Music Hall, formerly Whitney Opera House. The opening attraction is Nance O'Neil in "The Passion Flower," Sept. 6. It is an upstairs house around the corner from the Rialto.

## DATE FOR "MARISKA."

"Mariska" the new John Cort operetta, now into rehearsal before the middle of next month after "Jim Jam Jones" has been started on its run. Otto Motzan wrote the score to the book and lyrics by Dr. Irwin Cortland, Harry L. Cort and Harry Stoddard.

Leo Feist will publish the music.

## HOW HAMMERSTEIN PULLED THE STUNT

**Kicked Federal Agents Out of His Office to Make Story.**

The stunt "pulled" by Arthur Hammerstein on the premiere of "Tickle Me," when small flasks of whisky were passed into the audience by the chorus is now called the greatest ever. This is how it was done.

When the news of the gift boom got around town the following day the manager was visited by prohibition agents attached to the office of Enforcement Officer Shevlin. It is said that the matter could have been easily adjusted, for the boom stunt was cut after the first night, but the manager reached for a big press smash and got it when he ordered the agents out of his office. That made the stunt a first page news story and the yarn was sent over the press wires to all points of the country.

Mr. Shevlin immediately started "after" Hammerstein who said that as far as he knew there was "tea" in the little flasks. The matter was sent to the Federal Grand Jury and the chorus girls who passed out the flasks were summoned to appear. It was figured, however, that the girls could hardly testify what was in the flasks since the baskets were handed to them in the entrance with the orders to pass them through the audience.

Joe Flynn, press agent for "Tickle Me," called at the Federal district attorney's office to secure the story. He was immediately spotted and also subpoenaed. Early this week Mr. Hammerstein "sat tight" and appeared unconcerned over the possibility of an indictment for violation of the Volstead act which prohibits the selling or giving away of liquor. It was felt that if an indictment was returned the manager would probably draw a fine since it was a "first offense."

## CORT AND CORTLAND.

**Manager to Produce Opera of Vienna.**

Although John Cort has accepted a number of new musical comedy scripts which he originally contemplated putting out immediately, he has decided to suspend all plans, following the producing of his "Jim Jam Jones," in order to concentrate on an operetta, "The Lotus Girl," from the pen of Dr. Irwin Cortland, a Viennese composer of wide reputation on the Continent. Dr. Cortland has written the book and score of the piece, lyrics by George Stoddard and Harry L. Cort.

Cort considers Dr. Cortland a "find" of significant importance to the American show business in that he has introduced several arbitrary, albeit bizarre and novel effects in his operetta. Among other aspects Cort will put out towards the close of the season in "Mariska" also by Dr. Cortland.

## HARRIS DEDICATION.

**Dixon Honors Producer of Rival Lincoln Play.**

Chicago, Aug. 25. Thomas Dixon, author-producer of "A Man of the People," the play presented here at the Princess and generally regarded as in competition with "Abraham Lincoln" since it has Lincoln as its central character, has been published in book form, and Dixon dedicates it to William Harris, Jr., producer of the play in New York, as follows:

"To William Harris, Jr., whose courage and high ideals as a producer gave to the American stage the epoch-making play, 'Abraham Lincoln'."

D. Appleton & Co. published the book. It is in the play form.

## CASE AGAINST LIGHT.

The case against Norman Light, former treasurer of the Astor theatre, and John P. Murphy of the Hudson Trust Co., came up for hearing on Wednesday, but was continued until Sept. 6. The defendants, who have been out on bail, are charged with the defalcation of \$29,000, the sum being alleged to have been taken by the treasurer during last season, with the aid of the bank employees. There has been talk of settlement of the case, though no actual basis has been arrived at.



# PERCENTAGE OF HITS SO SMALL NEW PRODUCTIONS ARE HURRIED

"Tickle Me" Rated a Hit—"Enter Madame" and "The Bat" Counted on to Draw Best—No House Shortage Expected Early—Shows Due.

During the month of August Broadway was given nearly 20 new attractions, with several more due in before Labor Day. The general class of the first arrivals gave promise of the premature early part of the season being rich in successes. After the flurry of arrivals had settled down a survey of the new offerings disclosed, however, that the percentage of hits is very small. August being a vacation period may have something to do with the rather moderate business as compared with the regular fall patronage, but evidence is that if Broadway is again to be hampered with a house shortage, it will come later than last year, and the general opinion is that the weakness of the season's start will bring into line very shortly the second flight of attractions, or that group of offerings not awarded houses to date.

Up to this week but one new musical show figured among the new season's arrivals, that being "Tickle Me," which opened at the Belwyn last week. It is regarded as the best of Arthur Hammerstein's productions. The piece drew at a \$20,000 pace for its first week, and early this week was rated the strongest in demand by the ticket brokers. The show was also aided by one of the best press stunts in months, little flasks of whiskey being passed out to the first nighters. That drew the fire of the prohibition enforcement agents and made first page news stories. "Tickle Me" rates next to the "Follies" in business, usurping the honors from "Sensational," "The Night Boat" and "Irene." The three latter attractions, however, continue strongly, with "Irene" still at capacity.

Among the comedies and dramas, Brock Pemberton's initial try last week with "Enter Madame" at the Garrick and Wagshal and Kemper's "The Hat," a mystery drama which debuted at the Morocco this week, about lead the field. Both appear to be nearer the "smash" class than the other new arrivals. "Enter Madame" drew \$3,600 for the first week, which is practically capacity at the Garrick. This piece opened "cold" and is slated for another house on Broadway in October.

"Ladies' Night," with a pace of around \$11,000 at the Edging, looks safe for a run. Its business is improving nightly, after being hurt somewhat by the reviewers. "Scrambled Wives" is another attraction regarded as having a strong chance. The farce has been getting \$5,500 at the Fulton and should build to a figure with the entrance of settled fall weather. The two Wall Street plays also figure in the going, though not getting the big play expected. "Crooked Gamblers" beat \$3,000 at the Hudson last week. "Opportunity" settling around \$5,500 at the 45th Street.

"The Lady of the Lamp," Earl Carroll's drama, held up strongly for its first week at the Republic, getting \$3,000 in five days. Several of the other entrants last week, however, are in doubt. "The Care Girl" started but fairly at the Longacre, but showed considerable life early this week. "The Checkerboard," at the 39th Street, and "Spanish Love," at the Edging, are week to date, while "The Charm School" commands no big trade at the Bijou.

"Good Times" at the Hippodrome is setting a fast pace with the takings considerably ahead of the start of last season. Last week it drew \$10,400. "Poor Little Rita Girl" figures as a success at the Central.

Among this week's premieres "Happy Go Lucky" (called "Tilly of Bloomersburg" in London) drew very good reviews. "Paddy the Next Best Thing," another London success, was delayed in opening, the first night being Friday. The new "Greenwich Village Follies" was due for a Thursday start. Saturday night offered an added premiere in "Blue Bonnet," which opens at the Princess. "Immodest Violet" was given special matinee showings at the 49th Street early this week, the critics giving it a fair break. Next week will find at least five additions to the Broadway list, they

## ELSIE RIZER SIGNED

As Arnold Daly's Leading Woman—Other Cohen Productions.

Helen Rizer, who made a great hit when she took Helen Freeman's place in support of Richard Bennett in "Beyond the Horizon" last season, was seen by George M. Cohen in this part and subsequently signed to support Arnold Daly in "The Tavern," by Eleanor Gant, which is now in rehearsal. It will open Oct. 6 at Atlantic City. Mr. Cohen is also sending out road companies in "The Royal Vagabond" and "The Acquittal," formerly Cohen & Harris attractions. They are still owned jointly, though managed by Cohen.

## PEGGY WOOD'S DENIAL

Chicago, Aug. 22.

Editor Variety: The current issue of your paper includes the interesting-to me statement that I am rumored to have married Henry Kolher recently. Inasmuch as the gentleman is a total stranger to me except in name and has, I understand, a wife to whom he is happily married, it looks as if your statement was a slight exaggeration. Will you be so kind as to correct it?

Peggy Wood.

## C. P. R. THEATRICAL OFFICES.

The Canadian Pacific R. R. has opened offices in the theatrical district to make a special bid for show business. The offices are located in the Gaiety Theatre Building, Room 402, with Harry J. Doering in charge. Acts and shows jumping into Canadian territory would do well to consult him.

being "The Bad Man" at the Comedy, "Call the Doctor" at the Empire, "The Sweetheart Shop" which succeeds "The Girl in the Spotlight" at the Knickerbocker, "Little Miss Charity" at the Belmont and a new edition of the Ziegfeld "Midnight Frolic" atop the New Amsterdam.

The list of new shows for Labor Day week already include "Broadway Brevities" at the Lyric, "Welcome Stranger" at the Cohen & Harris (succeeding "Honey Girl"), "Little Miss New York" at the Plymouth and "The Woman of Bronze" at the Frazee (formerly the Harris). By then over 50 per cent. of the legitimate theatres will be lighted.

Two attractions suddenly dropped out of the going last week—"The Girl with the Carmine Lips" at the Punch and Judy and "Lassie" at the Casino. The latter house was immediately taken for pictures, "Democracy" opening there Tuesday night. The Lyric is open with pictures, showing "White New York Sleeps," while the Astor continues with Goldwyn's "Earthbound." "Way Down East" in film form re-lighted the 44th Street Sept. 1.

The buy list for the current week had one added this week, bringing the total to nine. In reality there were two buys added but the dropping out of the Winter Garden held the total down. The two hits of the week, according to the agencies on Wednesday, were "Happy Go Lucky" at the Booth, for which they have taken 300 a night for four weeks, and "The Hat" with a short buy for the first week and an arrangement to follow after that.

The complete list includes "Poor Little Rita Girl" (Central), "Ladies' Night" (Edging), "Scandal of 1920" (Globe), "Crooked Gamblers" (Hudson), "Spanish Love" (Edging), "Follies" (Amsterdam), "Tickle Me" (Belwyn), "Happy Go Lucky" (Booth) and "The Hat" (Morocco).

The rat rate list contains 19 offerings, topping the buys by one. The shows are "Fool House" (Edging), "The Honey Girl" (Cohen & Harris), "Not So Long Ago" (Hayes), "The Girl in the Spotlight" (Knickerbocker), "Singing Things" (Playhouse), "The Care Girl" (Longacre), "The Checkerboard" (39th Street), "Opportunity" (45th Street), "Come Seven" (Broadhurst) and "The Lady of the Lamp" (Republic).

## STOCK BUSINESS UNHURT BY FILMS

Mammoth Houses Going Up in Montreal for Famous and Allen.

Montreal, Aug. 25. Two mammoth new picture theatres are going up in Montreal. The Capitol will open around December and will be operated by Famous Players' interests here.

The Allen house, a few blocks east of the Capitol, is practically ready for occupation now. Both theatres are within a stone's throw of the big Loew house on Mansfield street, which has established a steady, continuous clientele. The policy of the new houses is straight pictures.

It is altogether an interesting situation. The Orpheum, the only legitimate house open just now, is doing a hand office business with stock. There will be a complete reorganization of the company early in September with a view to strengthening. Harold Heria, manager and owner, has been in New York looking over people.

Edith Spencer, second woman at the Orpheum for 18 months, has gone to Des Moines for stock there. At His Majesty's "Chu Chin Chow" opened its second week on Monday. The hot weather has militated against capacity business that characterized its first visit here in February last. Montreal is not in love with two visits by the same company within one year.

When Robert Mantell comes to His Majesty's next month he will make his first production of "As You Like It," playing the melancholy Jaques, with Genevieve Hammer (Mrs. Mantell) as Rosalind, her first performance of that role on any stage. It was in Montreal that she made her first appearance as Juliet, subsequently recognized as one of her most successful portrayals.

## SIGN ON MOUNTAIN.

Advertiser Alvin, the Shuberts' Pittsburgh House.

Pittsburgh, Aug. 25. The Alvin, Shuberts' largest legitimate house here, is behind a novel advertising stunt, inaugurated last week. An electric sign which measures 100 feet long and 20 feet high, erected on Mt. Washington, can be seen miles away and attracts much attention in the heart of the downtown district. The sign, believed to be the biggest in the world, is operated by alternating current, and tells first the name of the attraction, then the star, the type of show, and other features.

## AKRON SHOWINGS.

Akron, Aug. 25.

Stock season is to be opened again in Akron on Labor Day, when the Pauline MacLean Players return here for an extended engagement at the Music Hall. The first play of the season will be "Stop Thief," Carlyle Moore's farcical success.

The Grand Opera House opens its doors on Monday, Aug. 23, with Al G. Fields' Minstrels booked for a two-day stay.

The opening date for the Colonial Theatre has not been set as yet. The summer policy of pictures still holds while the first vaudeville show to open is being set.

Jimmie Hodge and company will close their season at the Casino, Summit Beach Park, about the 15th of September, from where the show will start on an extended tour of one nighters.

## EDDIE DUNN SAILS.

Edwin Wallace Dunn sailed for London last Saturday. It is understood Dunn went over with a personal message to Gertrude Cohan from her father, Geo. M. Cohan, requesting that Gertrude return to America immediately.

Mr. Cohan is understood to desire his daughter's presence over here to play the principal role in "A Matter of Pride," a new play he plans to produce shortly.

## AGENCIES BUY AHEAD.

A double buy was made by the ticket agencies this week for "Welcome Stranger" and "Little Old New York," which are among the Broadway arrivals for Labor Day week, the former opening at the Cohen and Harris and the latter at the Plymouth. Both shows are under the management of Sam H. Harris.

## OLIPHANT WITH HARRIS.

Succeeds Eddie Dunn as Sam H.'s Press Agent.

Tom Oliphant was made general press representative for Sam H. Harris this week, succeeding Edward W. Dunn, who recently resigned and is now personal representative for George M. Cohan. Oliphant made many friends along Broadway during his connection with the New York Evening Mail, where he held the post of dramatic editor. Recently he has been director of publicity for Selznick.

Dunn is said to have resigned from the Harris office when Abe Levy was appointed general manager of the Harris enterprises.

## LUTE JOHNSON'S FIRST.

Newspaper Man Has Taken Prof. Baker's Course.

Denver, Aug. 25. The premiere of "Coming Home," a Western melodrama by Lute Johnson, widely known Colorado newspaper man, took place at the Elitch Gardens, Theatre, August 17. Mr. Johnson was a student of Prof. Baker's Harvard workshop.

The piece was a passing melodrama, dealing with the life of a girl crook of the New York underworld who, through the alchemy of the great open spaces of the West and the love of a hardy Wyoming rancher, experienced a refinement of character and became a devoted wife.

The first part of the play dragged and was rather uninteresting, with a measure of improvement toward the end. On the whole, the piece was written in the conventional vernacular usually associated with the West in popular stories, but unfamiliar in reality. At present the play is only mildly interesting, but with considerable rewriting and arrangement might be transformed into a typical piece—as good as the general run of its kind.

## PICTURE STARS SIGN

Sheldon Lewis and Virginia Pearson Under Aaron & Seitz Mgt.

Alva A. Aaron and George R. Seitz have placed Sheldon Lewis and Virginia Pearson under their management during the coming season. They will appear in "The Hole in the Wall," which was written by Fred Jackson. The piece played at the Harris and Morocco theatres in New York last season and scored an end of the season hit.

Mr. Sheldon and Miss Pearson deserted the picture field a couple of months ago and have been headlining in vaudeville.

## "YOURS MERRILY" ON JOB.

Rogers Has Charge of Advertising for New Theatrical Guide.

John R. Rogers, he of the "yours merrily" fame for a great many years, has been placed in executive charge of the advertising department for the new theatrical guide which is to be issued under the name of the Julius Cahn-Gus Hill Guide Consolidated. Those who are compiling the guide are trying to make it complete, covering vaudeville, legitimate, burlesque and motion picture theatre.

## BLUE BONNET FOR PRINCESS.

"Blue Bonnet," a new drama by George Scarborough, is an added premiere on Broadway this week, opening at the Princess Saturday night. The sudden booking was made to beat in William Harris, Jr.'s "The Bad Man," by Porter Emerson Browne which stars Holbrook Blinn and which opens at the Comedy on Monday. Both plays have Mexican plots. "Blue Bonnet" was produced by the Shuberts. "The Bad Man" was tried out of town some weeks ago under the title of "The Bandit."

## SAYS LAUGH'S ON BRADY.

A prominent Englishman who arrived in this country last week says in London West End circles the laugh is considered to be very decidedly on William A. Brady because he paid John Galsworthy a bonus of \$15,000 for the right to produce "The Skin Game" in this country. By another clause the author arranged that Basil Dean was to produce the piece in America. "Catch any English manager," said the visitor, "paying any such bonus or any bonus at all, let alone accepting dictation as to who was to put the play on."

## ANOTHER RAISE FOR ROAD STAGE HANDS

New Scale Agreed On by U. M. P. A. and I. A. T. S. E.

Traveling stage mechanics with legitimate shows have been granted a raise of \$7.50 weekly in all departments over the scale of last year. The new agreement signed this week by the United Managers' Protective Association and the International Alliance of Theatrical Stage Employees will be effective until 1921. The traveling stage mechanics, who have been receiving \$65 weekly for heads of departments, asked \$75 weekly for carpenters, property men and electricians and pro rata increases for assistants and extra men.

The new weekly road scale agreed upon calls for carpenters to receive \$62.50, assistant carpenters \$57.50, flymen \$57.50, property men \$62.50, assistant property men \$57.50, electricians \$62.50, assistant electricians \$52.50, all extra men \$52.50, motion picture operators with road shows \$62.50. Working conditions remain the same as last year. The above scales cover all traveling shows, no matter what admission is charged. The Touring Managers' Association has filed a request with the International Alliance asking that the scale for carpenters, property men and electricians remain at \$65 weekly for road shows charging \$1.50 and under. The request is under advisement by the I. A. T. S. E.

Traveling mechanics playing with shows under the "production" contract, or shows out for a preliminary six weeks' tour, under the old scale received \$60 weekly. The new scale calls for \$67.50 weekly, with a pro rata raise of \$7.50 for extra men, assistants and picture operators.

The demand of the New York local (Theatrical Protective Union) No. 1 for an increase of 35% per cent. over last season's scale in the legitimate houses was turned down by the U. M. P. A. last week. The U. M. P. A. is standing pat on its refusal to grant any raise to the New York stage hands, as the association holds a contract with the New York local calling for its members to work under the present scale until Sept. 1, 1921.

## CIRCUS'S RECORD PRICES.

Does Big Business on Two-Day Stand in Kansas City.

Kansas City, Aug. 25. The Barnes Circus played a two-day stand here Saturday and Sunday, and hung up a new record for circus prices in this city. General admission cost one dollar with ten cents war tax and the reserves sold for eighty-five cents, including tax, making it one ninety-five for the best. Everything except one small section on the extreme end was reserved, so that practically the capacity was sold at the top price.

## TO STAR NAT CARR.

George W. Lederer is so pleased with the success achieved by Nat Carr in the role created by James R. Carson in "The Girl in the Spotlight" that he has arranged with Carr to be starred next season in a play to be specially written to suit the comedian's talents. Lederer is seeking the services of Montague Glass to write the play, which is to be put in rehearsal at the conclusion of the current season.

## ENQUIRER'S NEW CRITIC.

Cincinnati, Aug. 25. William Smith Goldenberg, Cincinnati correspondent of the Dramatic Mirror, has been appointed dramatic editor of the Enquirer, succeeding J. Herman Thomas, who resigned recently to become business manager of the Cincinnati College of Music. Goldenberg is proprietor of a local dramatic school. He is also correspondent for several tobacco trade papers.

## MOROSCO SHOW JUMPING EAST.

Los Angeles, Aug. 19. The new Morocco production, "Wait Till We're Married," which played here for two weeks at the Regan Little Theatre, will be taken to New York with the identical cast and staged for a run at one of the Morocco theatres. This announcement was made by Frank Regan. The reason given for its closing here is that Francis X. Bushman and Beverly Bayne are to be co-starred in a spoken stage offering at this theatre within a short time.



## TRANSPLANTING JEAN.

Chicago, Aug. 25.

Winifred Burles  
Richard Barlow  
George Giddens  
Arthur Byron  
Charles H. Latham  
George Graham  
Alma Jean  
Florencia  
Maurice  
Katherine  
Lillian  
Helen Thompson  
Mae McLeod  
Kathryn Reynolds

Arthur Byron is the co-star and the co-producer. In the playing he is jointly featured with Martha Hedman; in the presenting with Ben H. Marshall. Marshall is a prominent local architect who took an occasional flyer as an actor, but he seems to have defeated his hoodoo at last, for this piece is a success here so far.

"The Transplanting of Jean" it was called at first, when it had its try-out somewhere in Long Island, and received unhappy comments from Broadway wags. The comedy drew spanking notices here and began drawing rapidly and conspicuously. To be sure, there is little competition here now, but to be just as sure, this is not the high peak of the drawing season either. So, draw your own inferences from the fact that "Transplanting Jean" got more than \$14,000 in its third week.

Byron took a long chance in casting Miss Hedman for a twenty-two-year-old girl. She looks a bit mature for her job. Her sweet personality glides the illusion somewhat. Byron essays an elderly role, and gives to it masterly touches that are reminiscent of Mandelstam as Beaumont, though no imitation.

"Hattie Wakes" once became a season's sensation here because the girl, about to become a mother, though unmarried, instead of demanding that the boy marry her, refused to marry him, saying: "Hattie'll be done me enough damage without marrying me into the bargain." "Transplanting Jean" takes the same tangent from the conventional in that Jean (Barber), an illegitimate son of the couple (Byron) and who brought before his rich and superior father and offered an honest name—more, a great title—and all that goes with it, laughs at the proposal.

The theory upon which he refuses all that most folks would think worth while is that the illegitimate offspring lives the most ideal existence—no one can legally claim him, so he accounts to no one, while no one endows him with any standing or property, no one burdens him with responsibilities and drab duties.

It sounds like a precarious premise, but it seems to take the fancy. But it offends no one. The women, especially, seemed to love it. Miss Hedman "comes in" when, as the lady's sweetheart, coming to plead for the boy's rights, she fails in love with the father and he with her. The father returns to the farm to attempt amends. Byron carries his comedy on a high plane of artistry in a bit of character, and fully as effective.

George Graham is an English character actor. The cast in all is competent, balanced and legitimate without becoming light-headed.

The commercial value of the theme seems to be established by the consistent patronage. It is reported, also, that the original piece by De Fiers and Canavet in France, was eagerly taken. This adaptation by Helen Thompson has preserved the French spirit and refrained from vulgarities and from interpolated "gags."

## COME UP IN THE HAYMOW.

Cleveland, Aug. 25.

The stamp of approval was given unreservedly to Al H. Woods' latest farce, "Come Up in the Haymow," at its premiere at the opera house here on Monday night. As laughable entertainment it made its mark, and as a production generally it came through the ordeal of a first night with flying colors.

While the verdict of the large audience was undoubtedly favorable, it should not be assumed that Clevelanders swallowed bait, hook and sinker, for there are several situations and passages that need either elimination or soft peddling before the farce can be classified as free from undesirabilities. These, however, can be remedied without detracting from the offering in any way.

Wilson Colburn, the author of "Come Up in the Haymow," has devoted a considerable portion of his dramatic and theatrical talent along the line of bedrooms and lingerie, but his latest work strikes a new vein—that of disarming by one of his principal female characters. This, of course, is not done in full view of the audience, but the suggestiveness of the situation achieves its purpose. Some of the lines are off color, and the few expressions of profanity are unnecessary and crude.

The theme—if such it may be called—is compromise, and the author has succeeded in entangling his complete cast in the meshes of embarrassment, and the resulting humor is indeed refreshing.

The source of the complications is a lady's garter, given by Ken Waldrick before marriage, and jealousy on the part of his young wife causes her to determine to be compromised of her own free will and accord. A country bungalow supplies the necessary setting for her plans and an unwilling young husband is selected as her associate in her scarlet designs. Patti Waldrick and Billy Ferris are the young pair around whom the story is woven. The desired compromise comes thick and fast, and tense situations embracing the other members of the cast follow in rapid succession. Eventually everybody is hunting somebody else, and the prime objects of the search—Patti and Billy—finally reach the haymow, where Patti insists on taking off her clothes—as a storm has soaked them to the skin—and in spite of Billy's innocent protestations, Patti carries out her intention, and reappears from an automobile in the haymow with a towel blanket as her only garment. Searchers find her clothes, and the disclosures and escapades of the two form a chain of humorous and mischievous incidents until finally they are rounded up in the kitchen of the bungalow, where everything is cleared up, and general satisfaction reigns supreme.

While suggestiveness and innuendo find a place in the production, it must be remembered that only the prude would condemn the piece as a whole, for taken altogether, "Come Up in the Haymow" is good and cheerful entertainment. The modest audience was composed of all classes and ages, and the merry rippling throughout the evening testified to the effectiveness of the farcical situations.

The thrust of the work is undoubtedly carried by Walter Jones in his characterization of Allen, who "had buttered in the best of families," and who was always "glad to see the young folks have a good time." His comedy was of a high order and premier honors are his reward. Alice Fleming as Nannette, the French maid, stood out prominently in her role, while Blanch Martin as Kit Darling and Frances Reed as Barbara Ferris, filled their respective parts very creditably. Edna Markey as Patti Waldrick, and Ralph Barker as Billy Ferris, the features of the haymow, came through their tribulations with every degree of success. George Leffingwell as Ken Waldrick, Frank Horne as Teddy Darling, and Eugene Kane as Alky Briggs added considerably in putting the premier over with pep and snap.

The staging and settings were commendable, and the material hand of Robert McLaughlin was largely responsible in sending the production through without a hitch.

J. Wilson Roy.

## CALL THE DOCTOR.

Atlantic City, Aug. 25.

The turning of the worm is always more or less interesting, if the turning be accomplished in some new way. This was not the case with the new Belasco comedy, "Call the Doctor," presented last night at the Apollo theatre.

Its constituency is drapery, its subject matter, even its treatment recall the early days of Chamberlain and countless other dealers in the popular wares for chocolate-manufacturing women.

As customary the thing is well done and for the most part well acted particularly so in the case of Mr. William Morris whose portrait of a dissipated business man for whom his wife's affections and habit of routine holds nothing but irritation, was a finished, polished performance though not requiring any great histrionic effort. Charlotte Walker, too, was satisfactory except in the final act.

But the subject was such an old one, and so obviously righteous and moral, that it is to be feared, however any sort of treatment, however ingenious, could lift it from mediocrity. Men and women grow tired of each other, of course. Why shouldn't they? "Call the Doctor" minister merely will please the women folk and that is what Miss Archibald is trying to tell us to do. And that is what most of us are trying to do most of the time.

Adrian.

## THE BAT.

Miss Virginia Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave  
Miss Helen Van Cleave

"The Bat" is a mystery play by Avery Hopwood out of the Municipal Theatre, and was brought to the Morrissey Aug. 23 by Wagnell and Kemper. Just the sort of thing to needle-prick the somewhat staid summer fancy, it should keep its hold on public attention for three months or so. Capably acted, it multiplied thrills. Actually, rather than with the humanities in the background and for that very reason, it stands to succeed all the more, for in summer time one wants thrills. Oppenheim novels, without any real fundamental worry thrown in.

The program requests that the au-

thor of the mystery be kept a secret. This same secret is so well kept throughout the play it would be a shame to spoil it, but it is kept at the expense of logic and good sense. Every trick is used to guard it. The playwrights play unfairly to keep their advantage, but they take a real master to play fairly in a mystery game, and give the audience a chance to guess. It also takes time and care. Mrs. Mary Roberts Rinehart and Mr. Hopwood have neither. The demand for their pocket-filling activities is too great. So in this story they give you a series of situations. A bank has been looted. The cashier has disappeared. His sweetheart is the niece of the woman who has hired the house of the president of the bank. This official is supposedly dead, but his house is disturbed by unfriendly visits which only stimulate the lease to stay and see it out. The work of unraveling the mystery marks the action of the play, an action interpreted unevenly and lost of all by Edie Kibler, who brought considerable distinction and ease to bear upon her part.

Harry Merrill as a Japanese butler also made bits stand out. As the maid May Vokes got her laughs by farce methods out of tune with the general, while Edward Ellis seemed out of place as a double-faced doctor. Of the remaining members of the cast, Kenneth Hunter alone reached the New York standard, though there was little excuse for that practiced performer, Harrison Hunter, who gave an unbelievable banal presentation. Anne Morrison in the ingenue role was a good looking girl atrociously made up and opposite her was a young man named Stuart Sage who seemed unsure of himself most of the way. Mr. Kemper himself staged the piece.

## HAPPY-GO-LUCKY.

And Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring  
Miss Marian Mainwaring

Whether he meant it or not, for sure there is an author who alleges that whatever success his play achieves is due solely to the cast that is interpreting it. This is the gist of the curtain speech made by Ian Hay at the Booth on the occasion of the American premiere of his play, "Happy-Go-Lucky," which he made from his novel of the same name and which was produced in London last summer under the title, "Tilly of Bloomsbury." A. H. Woods presented the piece here on Tuesday evening with a cast containing a number of exceptional artists.

As for the play itself it is very crude, obvious and old-fashioned. A string of hopelessly glibian family, meets a young man of aristocratic birth, they fall in love and the youth's titled mother endeavors to break off the contemplated marriage. The piece is an obviously constructed that any one of all families with play construction can readily foresee not only the ultimate conclusion, but every sequence of scenes. Every cast speech is palpably an exit speech and easily anticipated a full minute before it occurs.

From which it is to be inferred that "Happy-Go-Lucky" is a poor play. Correct. But it is mighty good entertainment, nevertheless, as shown at the Booth. The portion of the piece where it descends to a very low form of slapstick farce is what is almost certain to give it the requisite popular appeal. It is in the second act, wherein the wealthy family of the young man call upon the poor girl's folks. Just before their arrival a bailiff (the English equivalent for a deputy sheriff) enters with a writ of attachment against the household effects. The girl had been "swindling" to her lover's family, and she decides to temporarily transform the rumpled bailiff into their family butler. The bailiff's efforts to evade the writ stirred in brother's dress suit, furnish ample opportunities for the exposition of operatic "business."

Close distinction in this country means nothing and is not so readily understood. In Europe it means much. The first act is told in the country home of the wealthy and aristocratic family of the young man and act two is the home of Tilly in Bloomsbury. The latter location means nothing to Americans who have not visited London nor does a number of expressions used in the piece as "paying guests" for boarders etc.

The featured player is O. P. Hattie who portrays the bailiff, a role created in London by Arthur Bourchier. It is the fattest kind of a character comedy part, and to most artistically interpreted here it will go far toward enhancing Mr. Hattie's already excellent reputation. Three other character parts were, in their way, equally well played. They are: Percy, brother of Tilly, handled by Frank Hector; Rev. Adrian Rylands by J. H.

Brewer, and Mrs. Welwyn, by Nellie Hodson. This quartet of players would furnish good entertainment under almost impossible conditions. Then there are such legitimate artists as George Giddens and Mrs. Edmund Gurney.

The central role, Tilly, is not so happily cast. It is played by Mariel Martini Harvey, who lacks the requisite impressionism for its proper portrayal. She is a sweet little ingenue, but devoid of spontaneity and sufficient "command" to hold the stage at the "big moment," when she throws off the mask and admits the attempt to deceive her lover's family as to their social status.

Oswald York played Tilly's father as if he were baroqueing an old-time broken-down "legit," while Alice Hodson enacted Grandmother Banks, an 81-year-old grandmother of Tilly, with the astonishing conception that a decrepit lady of that age can prance about with the agility of a person of half that age. Harry Hunter makes a negative young lover while the remaining parts are in generally competent hands.

Following entirely by the manner in which the play was received on the opening night it is a bit.

## THE CAVE GIRL.

Arthur Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry  
Miss Helen Barry

On a hot Wednesday night F. Ray Comstock and Morris Geat brought George Middleton and Guy Bolton's newest comedy effort to this neighborhood for a verdict from the natives. Their decision was evidently favorable. Despite the heat, despite its twenty or more minutes' extra running time, which resulted in a druggy first act, and despite willing coughs and perspiring palms, the onlookers adjudged it a welcome addition to the ranks of those few favored productions destined for an extended sojourn in these parts.

The piece is billed outside as a romance of the Maine woods, co-starring Grace Valentine, last remembered for her work opposite Leo Carrillo in "Lionhearted, Ltd." and John Cape, one of the numerous daddies in Belasco's "Luddies." Miss Valentine, however, was the particularly shining luminary, and to her may be accorded a more than generous measure of praise.

One would not call the story particularly original, for it is strongly reminiscent of and may be termed a reverse "Admirable Crichton." However, it is a far cry from Mr. James Barrie to Middleton and Bolton. The story briefly concerns Margaret, a native of the Maine woods who is not averse to helping herself from the food lockers of others in order that she may not disilluse the pet theory of her father, the eminent college professor, Orlando Sperry, who has written several volumes on the fact nature will provide bountifully for the inhabitants of this earth if artificial resources and luxuries fail. To actually prove this theory he imagines he is doing it, although his foster daughter all the time is feeding him stolen ham which she explains in venison and other artificially cured edibles which she considerably calls something else for reasons aforementioned. In the first act the girl is captured by the Bates (John Cape) party in their deer lake hunting bulge. Their conception of roughing it is truly satirical and to say funny. For a first act curtain the hero (Barton Kling), who is about to lose his freedom by reason of his betrothal to Elsie Case, which he perceives would not be as happy an alliance as could be desired, agrees to burn the boat-house and thus keep the entire party marooned up in the Maine while away from Bangor, their ultimate destination as the starting point on their way to New York, where they are to be married on September 25. The present time is August. The second act finds the professor's pet theory disillused, with the result the girl (Miss Valentine) takes matters in her own hands and sets each member performing a task that she may really prove it is quite possible to live off nature's bounty. Canto is disregarded, and the third act finds the party quite comfortably established after a four week's stay with the professor and Mrs. Case (Martha Mayst and the "cave girl" and Divvy Bates, the hero, hopefully in love with each other.

With those superfluous twenty minutes eliminated it should prove a tight little offering which will be drawing them through the fall and winter. The cast is a sterling aggregation. The featured players have been accounted for and favorably. The hero as played by Barton Kling is sympathetic, devoid of any affectations and quite easy and natural as would be expected under such circumstances. Grant Stewart as the professor looked and acted his part admirably. The ultra robust Mark Smith naturally labored and not fruitfully under the low comedy burdens in keeping with his super-dreadnaught build. Madeleine

Marshall was a pretty witch as Elsie Case and acted her witch to the role quite realistically. Brandon Peters as Bangs, a French guide, who was wrongly accused of the thieving and boat-house burning, won admiration in all he did. His accent and Canuck conception is a credit to his powers of observation. Martha Mayo as the widow took good care of her part.

Hogers, the butler, played by Arthur Barry, might have been accorded "fatter" lines in the passages where he becomes overly familiar with his erstwhile master by addressing him as "Boudier" and "sis top" because of his having saved the millionaire's life, which gave him license for familiarity—as he thought—by virtue of the fact Bates is a moment of thankfulness entrusted he would look upon his servant hereafter as a friend. All considered, a pleasing light comedy.

## THE CHECKERBOARD.

It isn't meant to be clear—it's art," says a millionaire parvenu when he is asked to explain the character of the "Checkerboard," which opened at the Thirty-ninth Street theatre Aug. 19 under the management of Comstock & Geat. The character that uttered the above speech referred to Russian dancing, but the same thing might apply to the play itself, with the exception of the "art" portion. "The Checkerboard" is well named. It is made up of the most obvious elemental ingredients of plot playwriting. Directly the characters are introduced you know pretty much what is going to happen, just as you did in all the Hutton pieces, with the possible exception of "The Indiscretion of Youth." They are all designed to poke fun at the snobbishness of society. It makes you think of Arthur Brisbane, who writes those "for-the-people" editorials for the Hearst publications and after dashing off one of them dons a red coat and rides to bounds with a swell hunt club.

"The Checkerboard" takes up the subject of a bourgeois American family, the head of which has made his money in the manufacture of automobiles, and who is anxious to break into society. A troupe of stranded Russian dancers is foisted upon him as royal Russian callies, and he how-tows to them in a manner so often shown on the stage. This is humorously depicted and the dialog is on a par with the excellent satire for which the Huttons are known.

But that isn't sufficient to sustain any interest in an entire evening, so there is inserted a conventional gun-play in the second act. There being nothing left for the final act, it became necessary to have it laid in a dancing studio, where the dancers are first shown at practice and then giving a performance for the parvenu who has backed their school. I other words, it is a conglomerate that starts off as a delicious little comedy, switches to hectic melodrama in the center and winds up with a display of foreign terpsichorean presentation. Instead, however of the hero getting the girl he loves, the plot is given a "novel" twist by having him frame up to be caught by her in the arms of a siren in order that she may cast him off for a heroic deed of self-sacrifice and be enabled to utter the familiar classic Dickens speech, "It is the only way," very much as did the immortal Sydney Carton.

The leading role is in the hands of Jose Ruben, who plays it well, but doesn't look the part. The bit of the piece, from the standpoint of acting, is secured by Kate Mayhew, as the old-fashioned wife of the rich manufacturer. Donald MacDonald injected the requisite amount of temperance in the role of an unscrupulous member of a troupe of Cosack dancers, whose idea of happiness comprised food and women, while Norval Kedwell was convincing in the difficult role of a young man endeavoring to break himself of the liquor habit. Jack Raffael did well with the part of the ashen magnate, portraying it with no attempt to exaggerate and keep it within consistent bounds. Most of the others ranged from fair to bad in their respective portrayals. Probably the poorest of the aggregation is William Williams as a young juvenile. He seems to be wholly amateurish.

Clifford Brooke, who staged the production, did well with the material in hand, and the management accorded it an adequate and rather sumptuous presentation. But it won't win. It can't.

John.



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## SHOWS IN N. Y. AND COMMENT

**"Abraham Lincoln,"** Cort. (37th week). Business grossed around \$2,600 last week, the drop mostly coming early in the week when the weather was torrid. Pace early this week showed improvement.

**"Blue Bernet,"** Princess. (1st week). An added starter. Premiere on Saturday night.

**"Cave Girl,"** Longacre. (2d week). One of last week's group of new attractions which got a fair break with critics. Business has shown improvement steadily since the mid-week premiere.

**"Chambermaid,"** 39th Street. (2d week). Like "The Cave Girl," this is a Comstock & Gost show which bowed in last week also. Has displayed little strength to date.

**"Cinderella on Broadway,"** Winter Garden. (10th week). New comedy scenes have been ordered for

this show, and cast addition also in line.

**"Come Seven,"** Broadhurst. (6th week). Continues to do fairly well, with about \$4,000 in last week. Monday of this week showed \$200 better than first night last week, and Tuesday also saw a box office jump.

**"Crooked Gamblers,"** Hudson. (5th week). Doing good business. Was off early last week, partially recovering. Gross went to around \$9,500.

**"Enter Madame,"** Garrick. (2d week). One of the strongest of the new season's attractions thus far. Business practically capacity, with \$4,000 in for the first week. House can do about \$9,000 gross.

**"Famous Mrs. Fair,"** Miller. (26th week). Still figuring in the going. Last both performances last Saturday through illness of Henry

Miller. Show resumed on Monday. **"Follies,"** New Amsterdam. (10th week). Came back strong after first nights last week, with capacity for most performances. Takings went to little over \$32,000. **"Foot-Loose,"** Little. (16th week). Due to stay for another week or two. "The Humming Bird" listed to succeed early next month.

**"Girl in the Spotlight,"** Knickerbocker. (7th week). Leaving Saturday, but may return. "The Sweetheart Shop," a summer attraction in Chicago, succeeds next month.

**"Gold-Diggers,"** Lyceum. (47th week). Last season's leading comedy success, nearing a solid year with run still indefinite. Continues to lead non-musical list with "Lightnin'," regardless of influx of new offerings.

**"Good Times,"** Hippodrome. (2d week). Starting off with a rush, beating the early box office record of last year. Bettered \$70,000 last week.

**"Greenwich Village Follies,"** Greenwich Village. (1st week). Listed

to open Thursday night. Premiere "Gold," show to be shaped up a Village and brought to Broadway later.

**"Happy Go Lucky,"** Booth. (1st week). Fourth of the new A. H. Woods shows to arrive. Opened Tuesday night. In London's "Tilly of Brimbury" drew excellent notices.

**"Money Girl,"** Cohan & Harris. (17th week). Leaves for road after next week, going to Chicago. Will be succeeded Labor Day by Sam H. Harris' "Welcome Stranger," which established run record in Chicago.

**"Irene,"** Vanderbilt. (10th week). Running along to capacity business, showing strength which should carry it through well into the new season. Considerably over \$15,000.

**"Lady of the Lamp,"** Republic. (2d week). Started off strongly, drawing much favorable comment by critics. Played to better than \$9,000 for first week, which was one performance shy opened Tuesday), giving show a pace of

better than \$10,000. **"Ladies' Night,"** Edging. (3d week). Has been doing much better than most of the new offerings. Looks safe for a run. Got \$11,500 last week.

**"Lightnin',"** Gaiety. (102d week). Great pace undiminished. Was listed to go out in August of last year, the same applying to the month. Indications are that it will remain until winter. Better than \$11,000 right along.

**"Night Boat,"** Liberty. (30th week). Picked up somewhat last week, getting around \$11,000, excellent business for this stage of run.

**"No So Long Ago,"** Hayes. (15th week). Small cast comedy, which achieved a summer run at the Booth. Holding to around \$4,000.

**"Opportunity,"** 43rd Street. (5th week). Doing better than most of recent arrivals. Last week's takings close to \$4,000, considered strong pace in this house.

**"Paddy, the Next Best Thing,"** Shubert. (1st week). The London success produced here by Robert Courtneay. Opened Friday night.

**"Poor Little Ritz Girl,"** Central. (5th week). Has been playing to fine business since start. Little under \$14,000 last week, because of poor weather. Monday's takings \$700 better than same night last week. **"Scandal of 1933,"** Globe. (12th week). Holding on strongly, with \$11,500 last week giving it rank with musical leaders. Is to stay until October.

**"Scrambled Wives,"** Fulton. (4th week). Figured as a farce success. Takings last week nearly \$4,000. Monday night this week better by \$350 over first night's business last week.

**"Seeing Things,"** Playhouse. (11th week). Listed to stick three weeks more. Will be succeeded then by Alice Brady in a new play.

**"Sike and Satine,"** Cohan. (7th week). Will leave at the end of next week, to be followed by George M. Cohan's first offering of his own, "Garden and the Crowd." Opens Labor Day week.

**"Spanish Love,"** Marine. (2d week). Doing rather good business and has been playing to fairly good business since premiere.

**"The Bat,"** Morosco. (1st week). Third Waggoner & Kemper production. Opened Monday, getting excellent notices.

**"The Charm School,"** Bijou. (4th week). Liked by the critics but appears to have but a fair chance amid the crush of new plays.

**"Tinkle Me,"** Midway. (2d week). For the five days of its initial week this show drew better than \$17,000, indicating a pace of \$20,000 or over. Considered one of last productions by Arthur Hammerstein. "Follies" is the only musical attraction beating its business. Figured as a demand leader in the agencies this week that aided by clever press stunt.

## 'BABE' RUTH INJURED



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America, Past and Present

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TWO CENTS

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SAN FRANCISCO, WEDNESDAY, AUG. 23, 1933

EIGHT PAGES

BRITISH WORRY  
OVER PLANS  
OF ARCHBISHOP

Archbishop of Canterbury has announced plans to visit the United States next year. The visit has caused much concern in England, where it is feared that the Archbishop's visit will result in a loss of the British Empire.

A BOMBING HAD  
LATELY BEEN AT THE LONDON

A bombing had lately been at the London. The bombing was caused by a bomb which was thrown at the London. The bomb was thrown by a man who was caught by the police.

## BULLETIN

Will deport gunmen, strikebreakers. The government has announced that it will deport gunmen and strikebreakers. This is a move to protect the public and to maintain the law.

## SHE'S AN ACTRESS

She's an actress. The actress has been in the city for some time. She has been in the city for some time and has been in the city for some time.

CITY PREPARES  
TO BATTLE  
FERRY FARE RAISE

The city has prepared to battle a ferry fare raise. The city has prepared to battle a ferry fare raise and has prepared to battle a ferry fare raise.

THE SHORT  
OF IT

The short of it. The short of it is that the city has prepared to battle a ferry fare raise. The short of it is that the city has prepared to battle a ferry fare raise.

BROKERS ARE  
LOCKED OUT;  
BUILDING TIED UP

Brokers are locked out; building tied up. The brokers are locked out and the building is tied up. The brokers are locked out and the building is tied up.

WILSON SCORES  
REDS, WILL  
ASSIST POLAND

Wilson scores Reds, will assist Poland. Wilson scores the Reds and will assist Poland. Wilson scores the Reds and will assist Poland.

POND TELLS OF  
TWO TERMS  
IN PENITENTIARY

Pond tells of two terms in penitentiary. Pond tells of two terms in penitentiary. Pond tells of two terms in penitentiary.

BORDER WATCH  
KEEN AS  
BATTLE NEARS

Border watch keen as battle nears. The border watch is keen as the battle nears. The border watch is keen as the battle nears.

WAY IS CLEARED  
FOR CATHOLIC  
CHURCH WEDDING

Way is cleared for Catholic church wedding. The way is cleared for a Catholic church wedding. The way is cleared for a Catholic church wedding.

WILL DEPORT  
GUNMEN,  
STRIKEBREAKERS

Will deport gunmen, strikebreakers. The government will deport gunmen and strikebreakers. The government will deport gunmen and strikebreakers.

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She's an actress. The actress has been in the city for some time. She has been in the city for some time and has been in the city for some time.

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BILL

DOOLEY

AND

HELEN

STOREY

ORPHEUM CIRCUIT

San Francisco, Aug. 18.

Rose & Curtis,  
Strand Building,  
New York City

Dear Agents:—We opened at the Orpheum, Oakland, as per your bookings and didn't lose a day between there and closing with the Fanchon & Marco show. Our new act went over fine and was moved down to next-to-closing. The same was done at Los Angeles, also giving us a second week there. The two weeks you booked in San Francisco found us in the next-to-closing position both weeks, following Singer's Midgets in our second week. Judging from the late spots we are drawing and the big success makes me think I have the best act I ever had.

Sincerely yours,

BILL DOOLEY

Direction, ROSE and CURTIS

CHICAGO PACKS 'EM  
IN AT ALL HOUSES

Chicago, Aug. 25. Capacity business at all theatres was the rule here. There were several perfect theatre days and several not so perfect, but nothing seemed to stop the patrons from giving their money to theatre treasures. An early surprise of the season was the business done at the Olympic with Mike O'Hara. "Transplanting 'em" (O'Hara, fourth week) This show has been a consistent money maker and has increased its takings from \$9,000 the first week to \$14,000 on its fourth week.

"A Man of the People" (Vivienne, fifth week) \$4,700. Starting its tour next week, opening in Milwaukee.

"Sweetheart Shop" (Colonial, first week, after 18 weeks at the Illinois), \$25,000. Moved over to the Colonial for two weeks, giving three matinees, with a top price of \$2, and playing to capacity at every performance.

"Passing Show" (Garrick, tenth week). Around \$12,000, business falling way off. Due to leave soon.

"Welcome Strangers" (Cohan's Grand, 25th week). \$15,200 for the veteran of them all. Due to leave in a couple of weeks, with "Money Girl" listed to take its place.

"Greenwich Village Follies" (Knickerbocker, 15th week). This show has also slumped but still a money maker, around \$12,000. Two more weeks to go with no show yet listed to replace it.

"Buddies" (Woods, third week). \$14,500 which insures the show and theatre a healthy profit.

"Wedding Bells" (Cohan, third week). About \$9,200. A typical Curt theatre show and getting the usual clientele.

Ed Wynne's "Carnival Villains" (first week). Night performance \$18,000 with what are said to have been the best press notices ever given to a musical comedy. It is only show running here making \$3,500.

Mike O'Hara (Olympic, first week) around \$14,000, said to be a record for this kind of a show.



## HERE'S YOUR COME-BACK.

New York City, Aug. 22, 1930.  
Editor Variety:  
It is not often that I feel impelled to take a corrective attitude toward anybody or anything. I realize my own frailty too much. But recently I have been reading your comments upon the different motion pictures as they are presented, and although with my own eye have been extremely kind, I must say that I cannot help feeling that you are too severe, or even shall I say surgical, in your criticisms.

All of the men and women in pictures are giving their best efforts and, as you know, it happens so often that any one of a dozen reasons are responsible for what might be a poor screen presentation—the standpoint of story, direction and acting. Don't you think you ought to consider this fact a little more? In all the criticisms that I read, when yours are severe, they are the severest, the unkindest of all. Although, in justice to you, I will say that when your reviewers like something, they seem to like it very much.

Just be a little more compassionate and a little more constructive in your criticisms. I think your repair work will be just as good, and I am sure the encouragement you give will not be nearly as devastating as the harshness you are now displaying.

Alma Rabson.

New York, Aug. 20, 1930.  
Editor Variety:

In response to your invitation, I also offer a few criticisms of critics. Mr. Whiting voices the sentiment of thousands in his letter. We thank him.

It seems that constant reviewing of shows causes our dear critics to find vaudeville bills more of a bore than anything else, and they review them accordingly. The fact that seldom do two critics offer near the same knocks—though each does the latter—proves this true. That which one "bans" the other says is good, and vice versa.

I am not making this a personal kick or I could offer a few very good illustrations of my own art, but I will say I have often wished to carry advertising, and in Variety, but this on condition prevented.

Another thing I should like to know is, why, oh why! would someone tell me, does a novelty act never get any more attention, if as much as the movie reel? "In most cases the hardest act by far in most ways to put over, as well as to learn, and usually hardly mentioned in the review. We have to make good in the spots that lots of heads would die in if they were placed there—and we usually do make good."

In this issue of Variety, under "Ideal Vaudeville Bill," your writer says: "Horn Frasers opening or closing act." Why? Did he not make good at the Palace closing intermission? I'll tell the world he did. Who dares to say any of our best acrobatic acts are fit only to open or close? If they were given the chance to work to over half an audience or one not worn out after a three-hour show, they would soon show where they belong.

Let us have a little support and no more of such things to put us still further under.

Harp Hazard.

New York, Aug. 23.  
Editor Variety:

Like Mr. Whiting's letter, but I read it first. Yours and yours are in your own name Variety, I read. Your critics, who, from the safety of their anonymity, hurl abuse at those who whatever their faults, are without defense.

A lot of banishment, but you know one was younger then, and with the years the old vocabulary learns to cut to points.

Anyhow I received it a plenty, also adding that "but one critic in a hundred could give a plain definition of the difference between comedy, farce, comedy, travesty, tragedy—know the elements of construction, theme, preparation, condition, cause conclusion or in short could tell you why they liked or disliked anything."

That few, if any, knew the technique of purpling, acrobatic work, dancing or singing, not to speak of acting or dramatic composition.

While modesty is moving me to claim all this, I will go further and say that from your own lips you can prove that I first said about everything else that has since been enlarged upon for the betterment of vaudeville. I may as well claim what is my due. It's a claim no one else will hand it to me. But look them over.

Even the name of your new column, "The Come Back," is the name of one of my sketches. But you are welcome to it. It's in a good cause. And Mr. Whiting's article suggesting that artists be allowed to criticize critics is better than mine, being more specific. I only mention the foregoing to give weight to a further suggestion along the same lines.

If the proposed column is to furnish anything but amusement, if it is to really help vaudeville, exactly what standards are to be demanded of criticism, and what faults are to be pointed out? It is conceded that some critics don't know what an act should be. And that those who do are very careless about pointing it out. Many of them prefer to get a laugh, at any cost. Why? For the very good reason that I once before stated. There is no one for them to account to. They are safe. They are the only class seemingly who do not have to qualify. Even a competent critic who understands the responsibility of his high mission does not have to recognize things. Most people are careless when they are always allowed to be. Actors in a staid company or theatre become careless. Now how are we going to make the critics more careful.

To point out the obvious things, reporting acts that are not even on the bill, lines that were not spoken and songs that were not sung. To give priority of claim to the wrong artists and all that, is easy but unimportant. The people most concerned do not suffer from those mistakes as they know the truth and it does not much matter. But if artists are to criticize critics, and I think they should and hope they will, they should know what criticism is and what it should be. There is such a thing as true constructive criticism. There is even such a thing as true destructive criticism, and it is not only helpful to the artists, the manager and the public, but it is a very great art and very necessary. Personal attack, ridicule, bald condemnation or ridiculous praise without reason, fact or analysis, is as far from true criticism as rotten acts, although "rotten" are harmful to the theatre. Since the war we have a new public and in taste a much cheaper public. Vaudeville, as it always does in the green pastures of prosperity, is beginning to foster a cheap and false standard. We have need of better material for the permanency of vaudeville, and of better criticism. My definition of what, exactly, vaudeville criticism should have for its object, the standards to which it should aspire, and to which you wish your critic to reach, would be unimportant if not impertinent. My suggestion is that you, editorially or otherwise, give us yours. That you ask the big constructive minds of vaudeville, managers, artists and writers to give us theirs. Then when we go after your critics, we will not run as much risk of being confounded by that gem of a retort accredited to Wilton Lackaye, who replied to a self appointed critic who said "That's a good play" with the simple words "How do you know?"

J. C. Nugent.

## HOUSES OPENING.

Madison, Omaha, N. Y., splits week with road shows. Plays five acts last half, booked by Plimmer N. J. Kallert is manager.

Orpheum, Kingston, N. Y., begins Sept. 6 with split week, splitting with the Ithaca theatre, Kingston. The Academy, Newburgh, N. H., begins the last half of this week with a five-act bill. Fred Taylor is manager and Plimmer supplies the acts.

The new Miles house in Schenectady is scheduled to open Sept. 6, and the Miles Royal, Akron, Aug. 30. The Schenectady house will be direct opposition to Frontier's Schenectady, and marks the continuation of the Miles campaign of eastern invasion.

Hanger, Tex., and Pine Bluff, Ark., began playing the regular law road shows of five acts this week. This adds a full week to the Law southern tour. The houses were formerly operated on a straight picture policy. Law's tour, at Louisville, begins September 5 with vaudeville and pictures. The house has been closed during alterations.

Tom Rooney, producer of the bathing girl revue at the Broadway theatre, was fined \$25 Tuesday in the West Side Court for permitting a pick to work in the act when it first opened.

FAY MARBE.  
Songs, Dances, Piano.  
18 Mins.; One and Two.  
81st Street.

Fay Marbe has been picture star and later held leads in "The Velvet Lady" and "The Magic Melody," two musical comedies. She brings to vaudeville a beautiful figure, much beauty of face and an abundance of graceful dancing. Miss Marbe also sings, and while she doesn't possess any unusual vocal talent, her beauty and personality more than offset any little shortcomings. From her first graceful dance the house belonged to the little black-haired beauty. In a pretty decollete gown and a pair of sheer open-work stockings, working before black velvet hangings, with Jerry White at the piano, Miss Marbe opens with a kiss number illustrating the song prettily. Next a special number, "Had Impression," telling of her attraction for various types of males. "Jazz Vamp," a published number, was her next vocal offering, followed by a dance in which Miss Marbe exhibits a pair of limbs that would send a thrill through the town pump. "Land of Old Black Joe," another published song, was her next. While she changes to a ravishing black Spanish costume, White's solo, "Tired of Me," getting solid applause. The act goes to "three" to flash a pretty gold drop with hangings, and in Spanish attire Miss Marbe sings "Mexico," following with a sensuous version of the Spanish dance that puts her away like a safety deposit box. The screen's loss is vaudeville's gain, for nothing mechanical could ever visualize this girl's attractiveness properly; it takes the naked eye.

(See.)

3 GIRL REVUE.  
Songs and Dances.  
9 Mins.; Full Stage.  
(Special Settings).  
American Roof.

This turn is offered by D'Avengien, who has a Chinese act carrying his name ("D'Avengien's Celestials"). It is made up of a dancing sister team and a single, the latter handling the four or five song numbers in the routine. The latter displayed a fair voice, her numbers including "Mahara Rose" and "Someone is Waiting," all the numbers calling for a costume change. The dancers worked as a team and also offered specialties. One, a harm number, looked pretty, the other sister getting something with a toe dance. For the close "Jazz Vamp" was used, that bringing the sisters out at the close for the final stepping. Special settings are carried though not used on the roof. That may have detracted somewhat in the upstairs showing. There is no punch to the turn and it was mildly received.

BARANOFF and JOJO.  
Violin, Comedy Talk, Songs.  
15 Mins.; One.  
8th Ave.

The offering of the present male combination is virtually founded on the same comedy lines as the former Phil Baker turn and also carries Baker's former partner, Jojo, thereby probably accounting for the similarity of routine. Baranoff opens the turn with a ballad selection followed by a few minutes of speech expressions on the string instrument. Jojo finally interrupts his partner's work from one of the upper box seats with a hearty laugh, followed by comment on his ability as a violin player. Jojo member then renders several song numbers that were well liked, especially the "Ha, Ha, Ha" comedy selection. Very good for the smaller grade of houses.

CARLTON and BELMONT.  
Comedy.  
15 Mins.; One.  
American Roof.

This two-man team is from the west, it being their first appearance at the American. They were assigned next to closing and delivered easily. Their routine of chatter is punctuated by a song and there is a warbling finish as usual with this class of acts. The comic, employing a rather good Hebrew dialect, interrupted the straight to inquire the location of the postoffice, that leading into the first portion of the dialing. "One Hundred Years from Now" was the number used for interruption and a parody melody sent the men off at the close to hearty returns. There were laughs openly throughout the act, hardly a gag missing and several tagging the house for a "goal." That in spite of some of the material sounding familiar. The turn is sure fire in a spot for three a day bookings.

(See.)

JACK OSTERMAN.  
Singing and Chatter.  
22 Mins.; One.  
Royal.

Jack Osterman made his New York debut as an entertainer on the stage of the Royal Monday and conquered the natives. He is a sparkling youth, resembling in a general way Carter DeHaven and possibly Harry Carroll, though his work does not suggest either of them. Attila 1 in a smartly-cut blue serge coat and white flannel trousers, he starts off his act with a ditty entitled "Home Was Never Like This," which he follows with a line of original chatter. He continues alternately singing and talking, revealing himself a cross between a light singing juvenile and a "nut" comedian—or rather a combination of both. He intersperses his chatter with topical and local quips, which are right up to the minute. At the finish he offers an imitation of Eddie Cantor singing "Oh How I Laugh When I Think How I Cried About You," the orchestra humming in at stated intervals with "Ha ha, ha ha," which is sure-fire humor. He is an original breezy personality, just a bit different from all other single entertainers, suggesting many but not exactly resembling any. At the Royal he scored a genuine riot.

Jeda.

FOSTER BALL CO.  
"Go Whitticker," Comedy Skit.  
25 Mins.; Full Stage.  
25th Ave.

The present Foster Ball turn, according to entering advertising matter, carries three members besides himself. Al Williams, Bronie Hise and Edith Bowen. Ball is still playing his former civil war character and as usual plays it right up to the minute. The place is supposed to be in an isolated farm district in the West with Ball back from the war and just taking life easy with his wife and adopted daughter. The other male member, whose name is probably Williams, has known the acquired daughter for years and now has become more or less infatuated with her. After the alleged married couple have an old-time family argument the adopted daughter makes her first appearance, meeting her sister. The latter sits her on a bench after driving a nail in it, tells her to fix her eyes on the piece of metal while he informs her how great his love is. The elderly people after the love story is told, offer comedy talk apiece, she in a demure attitude while he pays no attention to her but continues to talk of the old days, referring to them in the days of '67 etc., which is good for continuous laughter. The youthful female member finally requests her sister to take a seat on the same bench and fix his eyes on the same nail, while she expresses her love for him. Both are then caught arm in arm by the aged couple for a finish.

EDUARDO and ELISA CANSINO.  
Dancing.  
15 Mins.; Full Stage (Special).  
Palace.

The Cansinos have surrounded their always delightful dancing with a new and thoroughly artistic scenic drapery equipment which lends added class to their stepping. Five dances are given. They open with a double, then each does a single another double, all of the foregoing Spanish fancy dances and closing with a medley of the popular American tests and steps, including the fox, one-step, etc. Miss Cansino make a complete change of costume for each dance. All are colorful and in complete harmony with the scenic setting. The act and closing the first half of the Palace. It's a big time feature turn in the fall season of the word.

B.H.

## BIRTHS.

Mr. and Mrs. Ida Bruce (Bruce and Buffet), playing in "Thru the Keyhole," are proud parents of Dan Buffet Bruce, born Aug. 16.

A son was born to Mr. and Mrs. Jack McCoy Aug. 14. This is their third son. Mr. McCoy is professional manager for Fred Fisher, Inc.

Kenneth Austin Simon born to Mr. and Mrs. Murray Simon on Aug. 18. Mr. Simon was with Horatio and Warren for 25 years. The offspring is the first after a marriage of 17 years.

A nine pound boy was born to Mr. and Mrs. Eddie Horton in San Francisco last week following a caesarian operation.

HARRIET and MARIE MCCONNELL.  
"Trills and Frills."  
18 Mins.; One and Three (Special Drops).  
Colonial.

Harriet McConnell was formerly of the concert platform and some months ago appeared as a vaudeville single. She is now teamed with her younger sister Marie, also an accomplished songstress. Some of this was explained in a lyric at the start in which Harriet Mart was also mentioned as having produced the turn. This lyric was intertwined with a harmony duet "Love Makes the World Go Round." With Marie at the piano they followed with a semi-classical number "Then Will My Heart Cease to Love." A sheer and shimmering often drop of faint green and gold is used, it having a dual purpose as disclosed in the following number. Harriet started alone with "I'll Be with You in Apple Blossom Time." Lighting then disclosed an orchard scene through the drop, with Marie visible and duetting the number which drew an encore. Individual efforts were next in line, Marie drawing a fine hand with a flute number, with Harriet's best effort being with "Because You Said Good-Bye," which she followed with "Annie Laurie." For the finale number Marie was again disclosed behind the drop, this time arrayed as a gorgeous butterfly, and she advanced through an opening to "see" joining her sister with what appeared to be an operatic duet. There was an encore bit, the sisters going off to excellent returns. There is novelty, good voices and pretty wardrobe in "Trills and Frills" and Mr. Mart is to be credited with clever staging, covering what might have been the usual sister turn into the unusual.

(See.)

## NEW INCORPORATIONS.

Grignon Amusement Co., Manhattan, theatricals, \$20,000; J. M. Green, R. Washington, A. Grignon, 147 West 129th street.

Touraine Film Distributing Co., Manhattan, \$20,000; E. Gallagher, R. Rosenfeld, M. Goldberg, 1333 Broadway.

Emmett Moore Co., Manhattan, amusement resort, \$20,000; R. Killian, R. A. Crocco, E. Moore, 300 West 49th street.

R. M. R., Manhattan, dancing school and theatricals, \$1,000; C. Markham, W. Bachm, H. Richards, 1281 Broadway.

Artists and Authors' Attractions, \$20,000; Richard L. Phillips, Edmund Faust, New York; Henry Bush Moore, Port Washington, N. Y.

Bible Films, \$1,000,000; T. L. Crockett, M. A. Bruce, R. E. Dill, Wilmington.

B. V. S. Films, Manhattan, \$20,000; H. C. Brown, H. H. Nedkins, R. C. Siegel, 400 West 142d street.

Broadway-Sailey Park Amusement Co., Buffalo, \$20,000; E. L. Robertson, R. Tranter, Ray Hill, Buffalo.

Broad Heep Pictures Corp., Manhattan, motion pictures, 500 shares of common stock, no par value; active capital \$1,000; M. L. Lasky, W. A. Moorer, R. J. Jacobson, 333 Broadway.

Felix Adler, Manhattan, theatrical and motion pictures, \$10,000; L. Hise, F. A. Ross, F. Alder, 110 West 48th street.

## DISSOLUTIONS.

Rectangle Film Corp., Manhattan.

## PRODUCTION ENGAGEMENTS.

Josephine Drake (Walter Haef), "The Indian River."

Andrew Dore (Olson and Black), "Mad to Love," musical director. Virginia Wynn (Aster Gostoff), "The Rose Girl."

Orin Kruger (Marc Klaw), "Senya."

Herbert Rawlins (Comstock & Gost), "Afgar."

Augustin Duncan (Thomas Dixon), "Robert R. Lee."

Allen Bradshaw and Rebecca Cusack (Selwyn), "The Love Woman."

Howard Marsh (Bohemians, Inc.), "The Greenwich Village Follies."

Pauline Whitson, Charles Kennedy, Margaret Nugent, John Ward, Albert Andruse, Ellen Soderstrom (Sam H. Harris), "Little Old New York."

Little L. Andrea, Harry Walters (Sam H. Harris), "Mary."

"Johnny" Le Fevre (Le Fevre and St. John), has been engaged for the road company of "Lights" for next season.

The Majestic, Brooklyn, resumed Sunday concerts booked by the Keith office Sunday, Sept. 12.



# PALACE.

The outstanding feature of the Palace show Monday night was the unbounded enthusiasm of an audience which whooped things up for everybody from start to finish. They came early and stayed late, applause flowing as freely as the real stuff at a Tammany chowder party in the old days. Speeches were as frequent as Mexican revolutions, Masters and Kraft, Pearson and Lewis, Joe Laurie, Norah Hayes and Kramer and Boyle figuring in the oratorical tidal wave, each vying up with the familiar "I thank you" in response to more or less insistent demands for their continued presence on the rostrum. And in addition to the speeches of the principals, little Florence Parham, the cute pickaninny assisting Miss Hayes, cut in with a nifty little line of gab that stood up with the best of language feasts.

Norah Hayes, headlining and opening after intermission, was the big pole of the night, singing six numbers, all nicely varied and delivered in the inimitable style that made her a vaudeville personality. She landed a knockout on appearance alone, having taken on just enough weight to give her a well-rounded, beautiful appearance. Miss Hayes did 25 minutes and could have made it an hour had she desired to.

Harry Masters and Jack Kraft (second) achieved the unusual for the spot at the Palace. They stopped the show. The dancing boys were in great form Monday night, and their stopping went over for an explosion. The old-time song and vaudeville thing also pulled heavy applause. Joe Laurie, third, held rapid attention with his chatter about his relatives, his discourses being punctuated every three or four seconds with laughs. Mr. Laurie conveyed considerable new material at the Palace, all of which landed.

"Jealousy," the playlet which Virginia Pearson and Sheldon Lewis, picture stars, are using to exploit their screen popularity in vaudeville, is an entertaining little piece, but seems to have something as played by the film favorites. Both Miss Pearson and Mr. Lewis appeared to be somewhat lost in their stage surroundings Monday night, the characterizations of each being overdrawn and more in accord with picture standards than those of the better class of oral drama. The two men supporting are adequate. Notwithstanding any deficiencies in the way of acting on the part of Miss Pearson and Mr. Lewis, their names should make an excellent draw for vaudeville once a week with their present vehicle. They landed in the hit column at the Palace.

Kramer and Boyle next to closing were a huge success with their singing and talking turn. Mr. Kramer is certainly an ambitious comic. He appeared in Norah Hayes' turn and Johnson, Baker and Johnson's act as well as his own. Mr. Boyle scored solidly with a couple of well-sung ballads. The boys have arrived as a team, judging by their work Monday night, in the always difficult feat to get away position. John A. Moody and Brother opened with a neat hand balancing and ground tumbling turn that was frequently interrupted by applause for unusual tricks. Eduardo and Edna Canino (New Act) closing the first half registered heavily with their artistic dancing specialty. Johnson, Baker and Johnson, hat jugglers, closed and brought about the near miracle of holding even the standees in and putting a period to the show with a walloping act duplicated in the final frame at the Palace. Attendance capacity.

Ref.

# ROYAL.

This is a red letter week at the Royal. It marks the metropolitan debut in vaudeville of young Jack Osterman, son of J. J. Rosenfield and Kathryn Osterman. His father was manager of the Bronx opera house for several years and young Jack is as well known there as George M. Cohan is around Times Square. When the show was over Monday night young Jackie held an impressive reception in the lobby, shaking hands with practically the entire audience, seated a box of Corona perfectos which his father had under his arm and distributed them among the male contingent. While on the stage his act was several times interrupted by boys in the gallery yelling off timorously. "Hello, Jack." At the conclusion of the act he was compelled to make a speech thanking his friends, and to employ the vernacular in describing such affairs "a good time was had by all." There seems little doubt but what the young man has arrived as a vaudeville entertainer. He held down fourth position in good shape, pleasing to the uttermost.

Sylvia James and William Harg were switched with Henry Santry and Co., replacing the Santry act to close the first half and moving down the jazz band to second after intermission—which strengthened the running of the show. James and Harg have a very neat singing and dancing turn, but cannot compare in strength with that inimitable jazz band. The pair of dancers have worked up their travesty melodramatic bit to a ludicrous

presentation, adding materially to their offering.

The Van Celles consists of a man in dress suit doing all sorts of foot juggling while lying on his back on a table while a female assistant hands him the various props and makes a series of costume changes, all of which are gorgeous. The act is further enhanced by an attractive cyclorama drop. The man's work is clean cut and the presentation breathes class.

Meredith and Snower, comprising man, woman, a building and two cats—all trained—apparently enjoyed themselves as much as the audience and were roundly applauded for their efforts.

Ethel Clifton and Co. in a melodramatic sketch, "Diamond Cut Diamond," have several surprise twists to it calculated to fool the average vaudeville lay spectator, and which is replete with mawkish sentimentality. The gist of it is that a swell woman crook confronts a cheap girl burglar who is robbing her house, threatens to hand her over to the police, rebuffs promises to make her a partner, protects her from capture, the cheap crook turns the tables on the other by unfolding herself as a clever female detective and when the police come to take her away lets the swell one go on promise to go straight and join the force. Altogether improbable, but well played and catering to popular appeal. Jack Osterman (New Act).

"Topics of the Day" opened the second half as usual, followed by Lettoughs, a trio of contentions who work in "one" and offer a splendid pantomime novelty. There are two men and a woman, all of them excellent performers, with the little man a marvel at gyrations and done in a comedy way. The whole act is classy to the full limit of possibility.

Henry Santry, with his ten jazz musicians, has the current kind of an act for vaudeville. He is an ideal exponent of jazz music and several of his band are soloists of no mean caliber. Hearing very strongly and compelled to do several choruses it is a strange fact that Miller and Mack, following the band in next to closing, registered the biggest laughs of the show and got even more applause than the band.

Chandon Tris, acrobats, two women and a man, closed with a neat turn in which one woman hangs from her feet and sustains the other two by her hands while they work with an assortment of apparatus.

Joe.

# COLONIAL.

Business Monday night was off in spite of the cool temperature, the lower floor holding less than two-thirds capacity, probably in indication of the August vacation period.

Without any big names the show was good entertainment, the hits however coming practically all in the second section. Miss and Frye, down next to closing, had an easy time taking the evening's honors, with little laugh-getting comedy on ahead of them. The "how come" phrase in their billing sounded new, but at that there is considerable fresh matter in the routine and the laughter was well-nigh continuous. The men received a hand on the entrance and could easily have prolonged their stay. The "mother" song used for a finish isn't the best adapted to harmony results and the colored comics can strengthen at that point, if they care to develop demand encore. One of the new lines, "You can lead a horse to water, but what are you going to have yourself?" was one of the best laughs.

On just ahead, the McConnell Sisters, in a new turn (New Act) put on by Hissard Short, supplied the class of the bill and bowed off a bit. Charles Cartmel and Laura Harris, with their neat song and dance skit, "Golfing With Cupid," provided an effective start for the second part of the show. The "old boy" in the act drew a big hand through his stepping, the principals reaping well at the finish, however. Miss Harris is still in male swallow-tail for that part of the turn, and she classes as one of the neatest.

"Indoor Sports," a new comedy sketch, was placed No. 3, and found plenty of favor. The turn was written by Marlan Thompson and Hugh Herbert, who picture in low-brow but humorous fashion how two young saps are caught by two maids in the matrimonial mart—one a "serious" vamp and the other just a blonde but a dorned good cook. The act was put on by William B. Friedlander, bet., one of several non-musical turns on his roster. There are four persons concerned—Genevieve Fritzel, Mildred Davis, James Hunter and Edmund Downey. The youth playing the faithful and unwavering suitor drew capital attention. The blonde maiden made up amacutely, her chin being red-dened far too much. "Indoor Sports" is an oddity and is "in" for the better bookings along the line.

Kramer and La Salle were big in the following spot. They had nothing new in the way of novelty, and La Salle's dancing figured largely, as usual. In closing the George White attraction was a big gush in his troupe, so White is due to receive a bill for a new out. The compliment paid White in the announcement of the number ought to entitle La Salle to collect at that.

The latter inserted a laugh in naming one of the songs, which, he said, was called "I didn't like her furniture, so I left her flat."

Lois Josephine and Leo Henning closed intermission, with Marie Browne accompanying them at the piano. The turn fared well enough, though more dancing seems natural from the team. The routine of songs is reminiscent of musical comedy. Emerson and Baldwin tickled the house with their nonsense and juggling in their regular No. 2 position. The "levitation" stunt started the giggles, with the balance of the fast routine rarely missing.

Alanson, with his curious stunts and electrical trappings, opened the show effectively. "The Act Beautiful" closed, holding over 50 per cent. seated. The poses are held longer than most posing acts, some pictures being shown for 50 seconds. The horse used by Egidretta was nervous and failed to hold position for the earlier postings, but the dogs remained statueque throughout.

Free.

# 81ST STREET.

Jammed to the gunwales at the midway house Tuesday night and a good bill sent them away satisfied. The Clinton Sisters in their neat dancing turn opened. The girls have a clever idea which gets them away from the pathetic dancing thing. Cartoons of two grotesque dancing maids, animated, fill in the stage waits and introduce each of the three scenes which have acts to match. The girls do a conventional double, followed by a "fishing" dance with poles and dressed with abbreviated costumes showing bare knees. The closing number is an Egyptian dance with the rigidity of the limbs and all the familiar stuff, but exceptionally well executed. They took solid bows after it. A modern number to top off might add to them in their trip down the hill.

Innis Brothers scored strongly in the dance spot with their clever comedy dancing and "bake" crossfire. They are using a routine containing many ancient gags, but they seem as funny as ever under their handling. It's a good dinner for any bill.

Fay Marble (New Act) made a distinct impression following. The 81st Street is a soft spot for classy women and Miss Marble walked right in and made herself at home. The well-dressed, prosperous looking audience gave her generous encouragement.

Mel Klee stopped the show cold following and his comments on the acts preceding him went so strongly on over. Later Klee burned into the act of the Four Marx Brothers, which closed the vaudeville section and were the hit of the bill.

They built a runway over the orchestra for Klee's intimate stuff and he worked from it nearly all through, piling up a laugh total that helped the Marx family to goal their following.

The harp solo and musical bits of the brothers stopped their act in spots and the dry delivery of "Fajal" pulled lungs of laughter. They are one of the most talented assemblies in vaudeville and cleaned up in their usual manner.

After intermission, Katherine MacDonald in "The Turning Point," the feature picture, closed the show.

Con.

# RIVERSIDE.

Though short in length the bill this week is long on entertainment value. At that a ninth turn would have been advisable to round out the program. Starting at 8:15 and concluding at 10:30 found the house sitting through the news reel for an extra fifteen minutes, a thing the Riverside crowd seldom does on mass as was the case Monday evening.

Anderson & Yvel, a roller skating pair, did a series of familiar dances but, performed on skates as they were, fetched ready and hearty response. The Egyptian travesty and Apache things are about on their last legs as far as straight dance turns are concerned, but the extra novelty of being performed on rollers gets it over handsomely.

Parish & Peru, that versatile pair, started slow compared to their usual tempo, but got to 'em heavy from the barrel stunts on. Elmo Francis was spotted third with his aerial stunts that gasped the house per always. Even if they are foolhardy, the stunts at least serve the purpose of thrilling the audience. Francis now carries a special set of curtains for his act, which, while undoubtedly imparting a touch of "class" to the offering, is a hindrance to the boy's art, whose view is blocked off by the frame. Longways in "one" when with the performers' prohibition. Francis, emerging from his act into deep "four" duty other turns.

Fay Courtney in No. 4, working minus her sister Florence, now that the latter has committed matrimony with George Jossel, sang her songs at 'em and brought Florence out for a couple of extra dances during their "Can't You Hear Mr. Jossel's Crying?" and re-emerging with a parody on "Smiles" being a couple of modern versions in taste of their various audiences. Miss Courtney opens with a "personality" number, followed by a "folksy" ditty. When Mr. Baby Smiles' done in

"coon" style, was the sole published number employed in the regular routine.

Leon Erroll as the inebriated guest acted ancient history sufficiently funny to make his audience forget its unreality in these 905 per cent. days. Alf James in the butler role was his usual convincing self, serving as excellent foil for Erroll's quips.

Brady and Ardine reopened after "Topics of the Day" with a song and dance revue that is on a par with the many worthy turns of its type extant in vaudeville. They pleased immensely, as did their piano accompanist, J. Irving Fisher. Herman Timberg, ben came, saw, talked, fiddled, hock danced and conquered to the extent he stopped proceedings twice, but for some reason refused to respond as behooved the demands.

Whiting & Hart with their "song sayings" closed and held them in a body, accepted one encore and could have done more. "Pretty Little Cinderella" was indeed a pretty conceit and scored exceedingly. Miss Hart is a pert minx with a vivacious though modestly restrained style that wins her audience completely. George Whiting, of course, can outsing any of 'em with a published number. The duo is doing "Hump on Lambo Isle" in a manner which will ever keep that number fresh and new. It is in the nature of a "chick" conception and a scream from verse to punch line.

# AMERICAN ROOF.

Tuesday night found the usual good attendance, though the roof never does hit capacity during the summer. Around the American there is no belief that the policy changing at the Broadway, bringing back vaudeville there soon, will affect the Lower patronage. Attendance is made up not only from the West side, but from the Jersey towns which skirt the Hudson, and the draw is therefore steady.

The show for the first half was a good one, a bit better than the average here without a "smash" in the scoring, however. Two of the best scores came in the first section, with Hilly Kinkaid and Hampton and Hike delivering in succession. The latter turn was the headline and nearly held up the billing in the "room" number four position. The opening is somewhat changed and instead of the best student the girl who has a nearby sister edged a chair in the entrance for a look at the routine building up from that smother. There was plenty of wise matter in the chatter and at times only individuals "got" it. The Lumber Club came in for mention in a number calling for the girl mumping up her partner, and he inquired if he chance she ever went there. There was a gag about a great picture featuring "Jake Rosenthal in The Christian." That might interest the manager of the Woods, Chicago, who visited the girls this week. Kinkaid aired number three with his lighthearted and balancing stunts. He worked up the fish and apple throwing stunt exceptionally well, displaying good showmanship throughout.

Carlson and Belmont (New Act) showed for their first time at the American next to closing and easily copied the honors for the second section of the bill. Gilbert and Nault (the former a brother of Willie Gillette) opened intermission well with violin and piano accompaniment. Young Gillette did some "talking" with the girls for comedy and it got across. Both boys did well with their solo and draw returns at the close. Douglas Flint and Co. with "Rory Money" followed, the comedy sketch holding attention and serving well in the spot.

Bushby and Kverdeen provided a strong number two. The girl in the team carries the entertaining almost entirely alone. She scored best with "Mrs. Bradley's Jags Affair," which afforded an opportunity for dialects and mimicry. For comedy she effects a deep prop cough somewhat mindful of Willie Ruler's vocal calisthenics.

The Three Girl Revue closed intermission mildly. New Act, Chrysis and Ryan and boy and girl dancing turn opened the show in lively style. The Aerial De Grouffs closed holding most of the house. The gymnasts are a classy pair in appearance, the work of the niftily formed girl and her partner making a clever exhibition.

Free.

# FIFTH AVENUE.

Everything was racy at the Fifth Avenue the first half of the current week. From a well-balanced vaudeville bill to the exceptionally well ventilated house condition. The electric fans installed in different sections of the house were well regulated with the proper "step" and staff periods thus avoiding interference with any of the prevailing acts. In addition to the foregoing, the politeness of the house attendants also reflected credit upon the house conditions.

Thomas, colored male stunner, held down No. 1 spot and was accepted as excellent on count to the time he made his exit, outbalancing the hit of the show. He is a single, that can compete with any in the house today and his recorded "Rings" dance at the conclusion of the turn is apparently the only one of its kind in vaudeville and well received.

remain that way, for to duplicate or imitate same is possible but not probable.

Poster Hall and Co. (New Act) followed the colored entertainer, with Saranoff and Jojo (New Act) next in line, preceding Klutiny's A finale, the latter turn closing the vaudeville program for the evening.

Jim and Myrtle Dunedin proved themselves to be as good as the average small time opening turn and had no trouble keeping them interested in that spot. The sister part of the act opens in "one" with a "jazz" number before going to full stage with their bicycle routine.

Island and De Varny, two girls, offering a routine of songs before a very attractive drop followed the opening turn and demonstrated their worth for the small time houses. The girls have an elegant array of costumes. In fact their last change virtually resembles the one-piece bathing suits.

Al B. White as usual registered his customary laughing hit with comedy songs and prohibition talk. It is not only his up-to-date talk that brings home the bacon, but delivery plays an important part. The longer the present material is used the better it will be received, for the foundation is there to pull the same stuff from all angles.

Phyllis Gilmore and Co. in "Blackmail" split the bill and besides being well liked proved a surprise at the finish. The story is founded on a girl who has been after him for several weeks endeavoring to sell a set of books entitled "Life of Napoleon" in eight volumes.

One of the girls gains entrance to his hotel suite looking for aid, claiming burglars are in her room. The other female member enters playing the part of his wife, having overheard the conversation from her suite next door. The intruder finally makes her exit after having failed in her endeavor to receive a \$5,000 check through the blackmailing system. Supposed they then reveal to the audience how she happens to be there and in appreciation of her efforts he offers to reimburse for her trouble. To this offer she requests him to buy the set of books which he was long evading.

# NEW ACTS.

William Sully and Genevieve Houghton deny they have accepted any engagement in revue acts or shows offered them as some of the trade papers have credited them with, but will present a new act of their own, three people, written by Sully and Andy Rice, music by Jessie Greer, stage settings by Van Ackerman. The act will open out of town about the second week in September.

Myrtle "Babe" Nolan, formerly with Anderson's Revue, has formed a double with Jack Highty. The act will be known as Nolan and Highty.

William H. Cramer (Cramer, Barton and Spaulding) has retired from the three-act and will offer a new act with his wife, Harriet Harvey is writing the vehicle. Barton and Spaulding will continue with the old act.

Henry and Moore in "Girls Supplied," after closing at Ramona Park, Grand Rapids.

Collins and Ledere in "Measuring Space," by Tommy Gray.

Harry Downing, formerly of "Every Sailor," in a revised revue, with 10 people.

Four Chauffeurs, written and produced by Jack Barrett.

# MARRIAGES.

Vernier Barton (Barton and Barton) married Ann Stashinski, non-professional, at Lexington, Ky., last week.

Walter Wayne Curtis, a salesman, of Tulsa, Okla., and Pauline Wood Richmond, an actress registering at the Rand Hotel, Cincinnati, obtained a marriage license there.

Louise Howard, pianist and singer for the Irving Berlin Music Company, was married to Hugh (Happy) Brennan, non-professional, by Judge Penney.

Melville C. Levey, brother of Bert Levey, slipped away quietly last week from San Francisco, motoring to Reading, where he was married to Minnie Barnes, a non-professional. Levey gave his age as 33 and the bride 29.

Miss Polly Walker, former actress, will soon become the bride of Ralph "Cyprus" Johnson, former politician, now the Democratic nominee for Congress at Santa Fe, N. M. Miss Walker, real name is Heather Edith Walker, she appeared on the Orpheum circuit as "Polly" and had a part in "The Wizard of Oz" and other musical shows. Mr. Johnson is the son of John William Johnson, a local merchant. He has an excellent chance of being elected to Congress, as he has the support of the American Legion, which is strong at Santa Fe.



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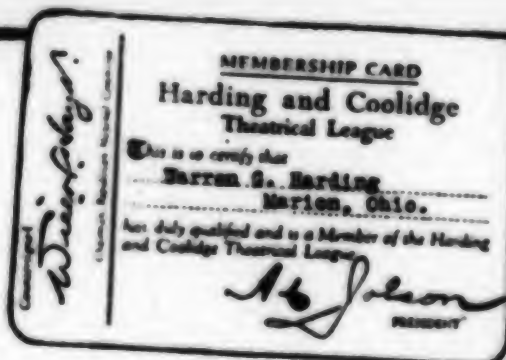




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novelty worthy of a far better spot  
than opening the show. They are  
utilizing an idea that, while entirely  
new, carries sufficient difference in  
presentation to make it a novelty for  
any place in vaudeville. It combines  
a lot of original, dancing, comedy  
and for a finish a cat and dog act  
most impromptu that made them  
away nicely after a dance number.  
There is a special drop to "one." It  
is a drop with a small opening in  
the center. Here there is another  
curtain which when drawn reveals  
a unique miniature theatre.

At the opening Jess and Dell, man  
and woman, show their heads above  
doll sized machines and do a double  
number of the variation order. This  
is followed by the man offering a  
single entitled "I Happened to Be  
There," which was cut and cut com-  
edy and brought laughs. The hap-  
ping of the legs and arms of the  
figure in both numbers was effec-  
tively comedy. A backyard scene is  
shown for the third number, and the  
two represent a queen and a tom  
cat. A cat variation comes with  
laughs coming fast. For the finish  
the team come into "one," the man  
is a dog costume and the girl as a  
cat, and after a few capers go into  
a dance finish which, while not a  
strong applause winner, ends them  
away nicely. Perhaps another bow  
could have been received with the  
removal of the cat and dog head-  
pieces.

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The owner need only be able to play a bit, but the hound must be  
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Who Can Double on Trombone.  
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**IS A ONE HORSE TOWN**  
**BUT IT'S BIG ENOUGH**  
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(LET'S START OVER AGAIN)  
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**RICHMOND**

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TELL ME

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GRANADA  
SOMEROBY  
MY CUBAN DREAM







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 Direction **MAX HAYES**

**HARRY J. CONLEY**  
 with **NAOMI RAY**  
 in "RICE AND OLD SHOES"  
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**DOLLIE THORNTON SISTERS**  
 BIRTH, PHILADELPHIA, SEPTEMBER 4.  
 MARYLAND, BALTIMORE, SEPTEMBER 12.  
 Direction **HUGHES & MANWARING**

**LEONARD and HALEY**  
 IN  
**"THE WRONG HAT"**  
 An act that attracts—Always busy.  
 Direction **EAGLE & GOLDENITH**

sister in Duluth. Vernon was featured in "Atta Boy" and the Winter Garden show sometime back, and will appear here in dance specialties.

**INDIANAPOLIS.**  
 By Valney B. Fowler.  
**MURAT**—"Tug o' My Heart," Stuart Walker Co.  
**EMERALD**—"Abe Martin," Park.  
**PARK**—"Tad Hitts of 1920."  
**LYRIC**—Vaudeville.  
**BROADWAY**—Vaudeville.  
**RIALTO**—Vaudeville and pictures.  
**CIRCLE**—Pictures.

Boyle Westfolk's production of a comedy built around the famous characters appearing in the column of the Indianapolis "News" under the heading "Abe Martin," which Kim Hubbard has conducted for a number of years, opened a two weeks' premiere run at English's this week.

H. K. Burton closed his summer photoplay season at the theater last week.

This was the last week at the Murat for the Stuart Walker Co. Members are returning to New York early next week.

Melville Burke, who directed the Stuart Walker Co. the past three weeks, has returned to Minneapolis, where he is in charge of a repertory company.

Crews of the Hotel English have

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**KYRA Lawton**  
 "Passing Show 1919"  
 "The Man From Jugglesonia"  
 Galloping over the Orpheum Circuit  
 Direction, **AARON KESSLER**

**DAN CLANCY**  
 A Revolution in  
 Ventriloquism  
 Direction **SIMON AGENCY**

been notified that they must vacate by Nov. 30 because of the intention of the Famous Players-Lasky Corporation, now lessees of half of the site of the hotel, of starting wrecking operations Jan. 1, preparatory to the erection of their new \$1,000,000 photoplay house.

The musicians' strike is in its fourth week, union orchestra men holding out for \$1.50 per hour, with double time for Sundays.

Movies were used in a lodge initiation in Indianapolis for the first time Aug. 22 by the Security Benefit Association.

**KANSAS CITY.**  
 By Wm. R. Hughes.  
**ORPHEUM**—Vaudeville.  
**LOEW'S GARDEN**—Vaudeville.  
**GLOBE**—Vaudeville. Wiling, Bentley and Wiling, Clifford and Rothwell, Three Eddy Sisters, Lawson and Keller, the Century Troupe of acrobats. Serial picture, "The Third Eye."  
**EMPHREX**—Hi Jenks Musical Comedy Stock in "Confusion."  
**GAYETY**—Burlesque, "The Million Dollar Doll."  
**CENTURY**—Burlesque, "French Frolics."  
**ELECTRIC PARK**—Mardi Gras.  
**NEWMAN**—"The Turning Point."

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**RAWSON and CLARE**  
 ONTARIO HOTEL  
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 THEIR DOG "OSWALD"

**ROXY LA ROCCA**  
 WIZARD OF THE HARP

**EDDIE McCARTHY**  
 AND  
**LILLIAN STERNARD**  
 In "TWO BEDS"  
 Direction **FRANK EVANS**

**THE FAYNES**  
 Direction, Hughes & Manwaring

**NEW ROYAL**—"The Right to Love."  
**REGENT**—"The Fourteenth Man."  
**LIBERTY**—"A Cumberland Romance."  
**NEW TWELFTH STREET**—"Guilty of Love."

Charles Antone, electrician at the Gayety theatre, fell yesterday while getting ready for the opening performance and sustained a broken hand. He will be out of the running for some time.

This is the Hi Jenks musical comedy company's forty-fifth week at the Empress. The bill is changed weekly and business is holding up in good shape.

Arthur E. Duggs is piloting the French Frolics company this season.

Paper went up yesterday for the Ringling-Barnum Bailey Shows, which will make a one-day stand here September 12.

The film, "Open Your Eyes," has been running for four weeks at the Gayety theatre. Doctor Russell, of the State Board of Health, came from Jefferson City, Mo., to lecture in connection with the picture.

The dates for the American Royal, the greatest live stock show in the United States, have been set for Nov. 13 to 20. This event attracts visitors from all parts of the world.

Fire, believed to have been caused by defective wiring, destroyed the main tent of the Keith-Vander Chautauque Co. at Lancaster, Mo., Thursday evening.

The Barnum Circus played a two-day stand here Aug. 21 and 22. All of the shows are getting up to the fact that this town stands for Sunday performances.

A capacity audience at the Newman theatre, which had just witnessed a fire scene in "Up and Get It," were almost thrown into a panic when smoke was noticed in the house. Some started to walk out but were soon quieted when the announcement was made that the janitor was burning paper in the basement. The situation was tense for a few moments and the audience ripe for a panic.

**CHAS. ALTHOFF**  
 Headlining the Pantages Circuit  
 FULL MANAGEMENT  
**JOHN GOLDEN**  
 The Detroit Free Press, Aug. 24, 1920



Although scored highest of the five acts, being compelled to take another bow and talk a little after the lights had winked for the following act. He works, and plays the violin pleasingly, and, a treat to see, remains in character. Once on, his gray wig sticks there. A lot of performers ought to learn that one.

**ART ROBSHAM**  
 AND HIS  
**FIVE SYNCOPATORS**  
 One of the best jazz combinations in the East. At present entertaining the elite at Watch Hill, N. Y.  
 OPEN FOR  
**VAUDEVILLE OR PRODUCTION AFTER LABOR DAY**  
 Address:  
**ARTHUR ROBSHAM**  
 WESTERLY, N. Y.

**SKETCH**  
 FOR SALE.—A Western Comedy Drama Playlet for Two People. Written by a Well Known Author and Tried Out.  
 Max Mottet, Care Variety, New York.

Manager Frank L. Newman, of the Newman theatres, announces an advance showing of "The Right to Love" at the New Royal, commencing August 22.

**NEWARK.**  
 By William M. Myers.  
**BROAD STREET**—"Civilian Clothes."  
**PROCTOR**—First half, Triste Prigana, Noel Travers and Irene Douglas, Murry Volk, Curtis and Fitzgerald, others.  
**KENNY**—First half, The Nine Corinthians, Joe and Johnny Fields, others.  
**MINER**—"Best Show in Town."  
**GAYETY**—"Grown Up Babies."  
**OLYMPIC PARK**—"Girl of My Dreams."  
**FOX TERMINAL**—"The White Mel."



A little face is as important as a "black face" and today as the jig was years ago.  
 McK & R Albolene is as necessary in removing black-face or any other kind of make-up, as cold cream and toilet cream were years ago.  
 As necessary, you might say, as the past or the jig.  
 In one- and two-cent tubes and half-pound and pound cans.  
**SAMPLE TUBE FREE ON REQUEST**  
 At all drug stores and dealers

**McK & R**  
**ALBOLENE**  
 McKESSON & ROBBINS, INC.  
 MANUFACTURERS  
 NEW YORK, N. Y.

**CAPITOL** "IT'S A GREAT LIFE"  
 Adapted from  
 MARY ROBERTS REEVE'S  
 "Lips of Silence"  
 REVIEW—SCENIC—NEWS  
 CAPITOL ORCHESTRA  
 Beginning Sunday

**MARK STRAND**  
 "A National Institution"  
 SWAY at 4th St.  
 DIRECTION, Joseph Plunkett  
**CHARLES RAY** in  
 "45 Minutes from Broadway"  
 COMEDY—REVIEW—NEWS—SCENIC  
**STRAND ORCHESTRA**

Cohan & Harris Theatre, 424, Eves. 8:30  
 Main, Wed. & Sat.  
 LAST WEEK  
**HONEY GIRL**  
 The Musical Comedy Sensation  
 JOHN GOLDEN Presents

**FRANK BACON** in  
**LIGHTNIN'**  
**GAJETY** Every 4th St. Eves. 8:30  
 Main, Wed. & Sat.  
**SELWYN** WEST 42d St.  
 Eves. 8:15. Main, Wed. & Saturday 9:15.  
**ITS ARTHUR HANNERSTEIN'S**  
**TINNEY**  
 A MUSICAL COMEDY

John Drinkwater's  
**ABRAHAM LINCOLN**  
 Promoted by WM. HARRIS, JR.  
**CORT THEATRE**  
 WEST 40th STREET  
 Eves. 8:15. Main, Wed. and Sat., 9:30.  
**GLOBE** West 40th St. Eves. 8:30.  
 Main, Wed. & Sat., 9:30.  
**GEORGE WHITE'S**  
**SCANDALS OF 1920**  
 With ANN PENNINGTON  
 and  
 A WHOLE LOT OF FAVORITES  
**Knickerbocker** Broadway & 42d St. Sat.  
 9:15. Main, Wed. & Sat., 9:30.  
 BEGINNING SUNDAY  
**"The Sweetheart Shop"**  
 A Gaiety Musical Comedy.

**HUDSON** Theatre, W. 4th St. Eves.  
 8:30. Main, Wed. and Sat.  
 A. H. WOODS Presents  
**TAYLOR HOLMES** in  
**"CROOKED GAMBLERS"**  
**REPUBLIC** Theatre, W. 4th St.  
 Eves. 8:30. Main, Wed. & Sat.  
**"The Lady of the Lamp"**  
 An Original Play by Earl Carroll.  
 WITH  
 —GEORGE SAUL — ROBINSON NEWBOLD—  
 and a distinguished company.

**ELTINGE** Theatre,  
 W. 4th St.  
 BEGINNING 9:15. Main, Wed. and Sat., 9:30.  
**"LADIES NIGHT"**  
 A New Farce in Three Acts, With  
 J. CUMBERLAND CHARLES DUGGLES  
 ALVA RICE EVELYN CORDELL

**GOOD TIMES** World's Grand  
 AT THE Show at Lowest  
 DAILY Price.  
**HIPPODROME**  
 SEATS SELLING EIGHT  
 WEEKS IN ADVANCE

**BOOTH** Theatre, 45 W. of 9th St. Eves. 8:30.  
 Main, Wednesday & Saturday 9:15.  
 A. H. WOODS Presents  
**HAPPY-GO-LUCKY**  
 By LEO RAY  
 NEWARK—"Dangerous to Men."  
 GARDIN—"Children of the Day."  
 STRAND—"The Perfect Woman."  
 The Broad Street Theatre opened its regular season this week with "Civilian Clothes," with William Courtenay. Pay Master in "Ra" in West will be the attraction next week. It is booked for long runs in Boston, Philadelphia, and Chicago.  
 The "Halle, Newark's newest play



**Nat Lewis**  
THEATRICAL OUTFITTERS  
1539 Broadway New York City

# METRO

Announces the First Eight of  
it's big 1920-21 Features.

## THE HOPE

September 1

By  
**Cecil Raleigh**  
and  
**Henry Hamilton**

Scenario by  
**A. S. Le Vino**  
Directed by  
**Herbert Blache**

**Maxwell Karger**  
Director General

Heaping sensation upon sensation and  
thrill upon thrill, this big melodrama leaves  
the spectator breathless with excitement.



## CLOTHES

September 27

With an All-Star Cast

Adapted from  
**Avery Hopwood's**  
and  
**Channing Pollock's**  
play by  
**Arthur Zoller**

Directed by  
**Fred Sittenham**

Rarely has the exhibitor been offered a  
production at once so attractive in artistic  
qualities and box-office appeal. It was made  
under Mr. Karger's personal supervision and  
does great credit to his brilliant genius.



## Love, Honor and Obey

September 6

Adapted from  
**Charles N. Buck's**  
novel  
by  
**Eugene Walter**

Directed by  
**Leander de Cordova**

An S-L Feature de Luxe

In this superb production, made at  
Metro's Eastern studios under the super-  
vision of America's master director, Max-  
well Karger, you have a story, production  
and cast that are unequalled.



## The Four Horsemen of the Apocalypse

BY VICENTE BLASCO IBANEZ

October 1

Adapted by  
**June Mathis**

Directed by  
**Rex Ingram**

Millions have read this stirring story that  
has reached its 150th edition in book form,  
and these millions are waiting for this tre-  
mendous feature on the screen which will  
advance the art of the motion picture five  
years.



## THE PRICE OF REDEMPTION

September 13

STARRING **MR. BERT LYTELL**

Adapted from  
**J. A. R. Wylie's**  
novel  
by  
**June Mathis**

Directed by  
**Dallas Fitzgerald**

Easily the biggest and finest picture this  
distinguished star has ever made. It is the  
story of an outcast gentleman who fought  
back to the high station whence he came.



## The Great Redeemer

October 18

Adapted from  
**H. N. Van Loan's**  
powerful story  
by  
**Jules Furthman**

Directed by  
**Clarence Brown**

The most impressive picture of the new  
year, this powerful, colorful production will  
be talked of for years to come. It was pro-  
duced on a mammoth scale under the per-  
sonal direction of Maurice Tourneur, with a  
notable cast, including House Peters.



## THE SAPHEAD

September 20

starring

**WILLIAM H. CRANE**  
AND **BUSTER KEATON**

This remarkable feature marks the screen  
debut of **WINCHELL SMITH**, America's  
most successful playwright, whose stage  
achievements, "Lightnin'," "Turn to the  
Right," "The Fortune Hunter," are matters  
of world record.



## JACK LONDON'S

## The Mutiny of the Elsinore

Adapted by  
**A. S. Le Vino**

Directed by  
**Edward Sloman**

A sure-fire box-office attraction, in which  
the magic of Jack London's name will serve  
to fill your theatre to the doors. It is strong  
in drama, in romance, in man-to-man  
clashes, and rich in pictorial beauty.



# METRO Pictures Corporation



Whitling Iron	Tom M
Kate C	Pauline Starke
Sam Price	George Wiggins
Lee Martin	P M Wiggins
Joe Campbell	James O. Harrison
Tom Carter	Charles K. Plumb
Kidney	Pat Harrison
Hal Pearce	Ed Jordan
Morgan	Major J A. Mearns
Sherry Moore	John M. Clark
Black Island	

Fantine Starbo plays the lead opposite Tom Mix. She hasn't much to do and doesn't do that very well. George Wegmann plays the heavy and puts up a corking rough and tumble fight with Mix in one of the scenes. Outside of that there is no one in the cast that does anything that is worthy of especial mention.

Fred.

Lady Patricia M. Marston  
 Mr. Michael J. Loring  
 Lady Diana Anne Vane  
 Mr. Archibald Philipps Hedderley M. Horner  
 Mrs. Elizabeth Catherine Mary William  
 Madam John Francis James  
 Madam John

The story is based on the play by

## THE MAVERICK

This is an unusual movie produced and directed by William Lester, who has had a career as an advertising soldier of fortune that began years ago in the Marine Corps. Mr. Lester has always been interested in horses, and with his cameraman, J. H. Strickland, has been caught for the screen the life

## THE LOVE FLOWER.

[illegible]

This is a W. Griffithish habit for United Artists, and will do. The old scheme is used of the pursued and the pursuer and there is suspense, a tear-compelling climax, the old master his duet and some novel and interesting photography. W. Hutter's photography while excellent is still faulty in some respects. The changes in color tints and light values as the scene shifts are too abrupt. The effect is disappointing and helps keep a spectator aware that he is looking at a picture, not looking on as part of a life-size drama. Where the chief fault lies in this drama is in the way the scenario is devised, the learning out of words in the titles and the gen-

The scenario fails to get you into the story with your sympathy seriously enlisted. Once more here you are looking at types, not at human beings. As the story progresses, however, Carol Dempster and Richard Barthelmess get to you with their admirable sincerity, their quick-witted feeling for effect. Mr. Barthelmess once more shows how rarely suited he is to screen portrayals. As for Miss Dempster, when she slips off her dress and dives into the water in her chemise for those remarkable swimming scenes, the grace and beauty of her

Originally named "Black Beach," the feature based on a story from "Collier's Weekly" tells how an outraged husband fled with his step-daughter to a far South Sea Island where, how he was pursued there by a remorseless detective, of how the girl's young lover brought the death there unwittingly after great difficulty overcoming himself with the act and how in the end the father

While this offering, despite an initial drabness, is fair enough program filling stuff, there is involved a larger issue. This issue is D. W. Griffith's reputation. If he keeps feeding millions of picture fans such obviously hastily made stuff, done for commercial reasons solely, he will soon lose his enviable reputation with them.

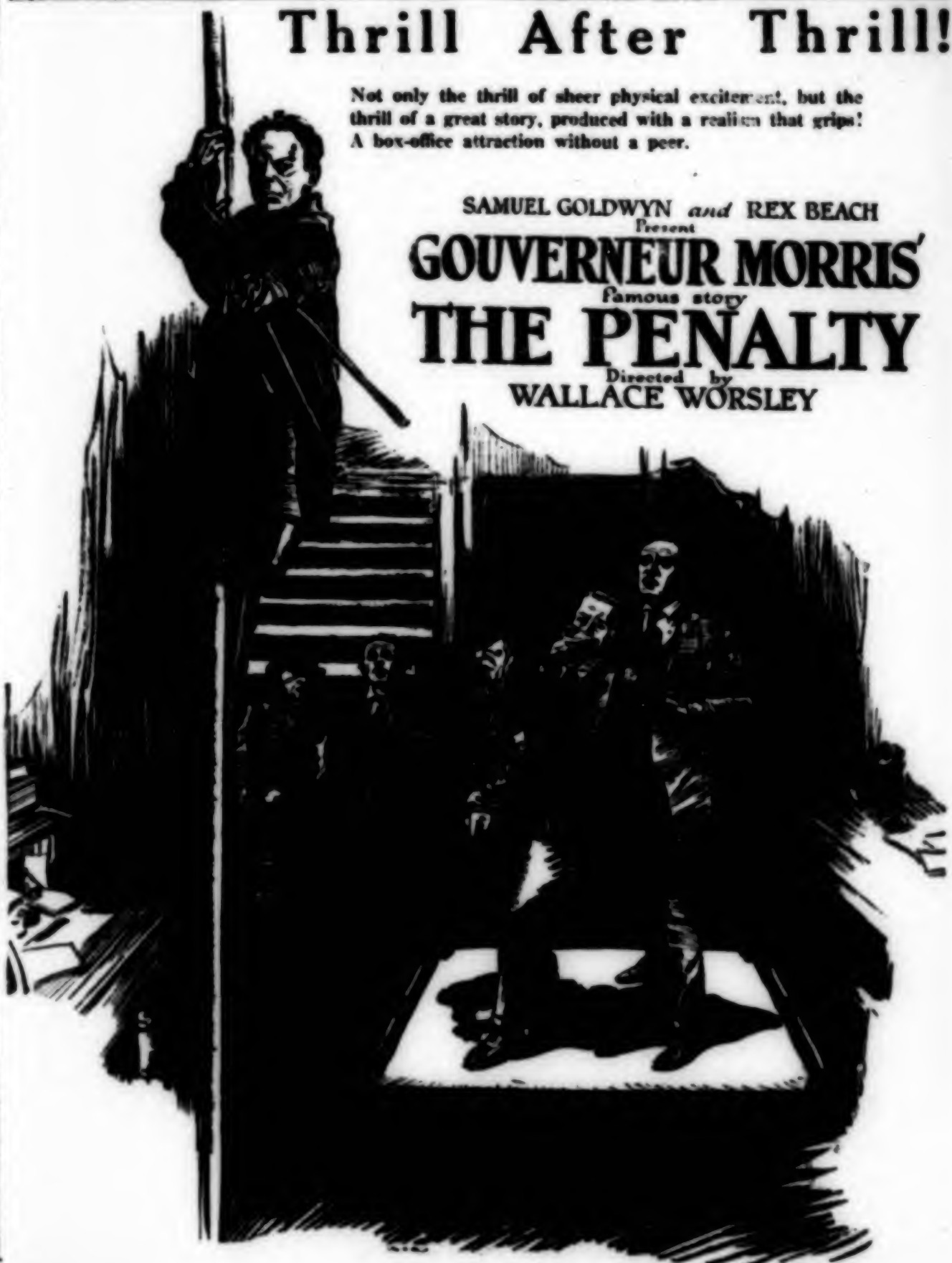
Ground has been broken for the New Hollywood theatre at Holly Boulevard and Ives. It is to be a combination office building, with a theatre seating 2,500. Mel Lesser and the Gore Brothers are interested in the project.

**MITCHELL LEWIS**

100-100000-10  
 100-100000-10  
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**Not only the thrill of sheer physical excitement, but the thrill of a great story, produced with a realism that grips! A box-office attraction without a peer.**

SAMUEL GOLDWYN *and* REX BEACH  
Present  
**GOUVERNEUR MORRIS'**  
*famous story*  
**THE PENALTY**  
Directed by  
**WALLACE WORSLEY**



## FRANCES MARION GOES BACK TO PICKFORD

**Leaves Hearst Organization.  
Trouble Rumored There.**

Frances Marion, who has been writing scenarios for Cosmopolitan, has been recalled by Mary Pickford, who complains her productions have suffered through Miss Marion's absence. They were long associated together. The first production to be done for Miss Pickford by Miss Marion on her return will be "Flag, Tag and Dribble." It has an Italian setting and will call for considerable acting on the star's part. Another picture is to be called "The Flame in the Dark" and a whole trainload of troopers from abroad are being taken across the Continent to appear in it.

Miss Marion's departure for the Coast at Miss Pickford's earnest solicitation came at a good moment for the scenario writer, who has been in dispute with the Hearst organization over the type of stuff she was to do. Miss Marion was accused of doing sex stuff and felt too much out of this type of scenario. She herself, it is understood, was on the point of quitting at the time Albert Capellani lost his job as a director and started out against Hearst.

Part of her complaint was due to her championing "Humoresque," the production made by Frank Borzage. Miss Marion was very strong for this, but Fannie Hurst, who wrote the original story, complained of it when she saw it, and only since its success, according to Miss Marion's friends, has reclaimed credit for it.

### DISE WATCHING "DUE"

Cincinnati, Aug. 25. You can take this either way. Robert Wegman, aged 34, fell from his seat, died at the Columbia Theatre last night. He was watching Tom Moore in "Feds," a thrilling crack play. The press agent might use the incident in a favorable way.

## MICHAELS CONTROL

**Three Greeks Practically Corner  
Picture Houses in Pittsburgh.**

Pittsburgh, Aug. 25. Ten years ago the three Michaels brothers landed in Pittsburgh, immigrants from Greece. Fortune turned them to the film game, and all three did small jobs around various houses on the South Side. When they had saved enough, they purchased the K. & K. Theatre, which has since developed into the largest in that part of the city, and which has made a fortune. The oldest brother was killed several years ago in a fire in the heart of the film district. The other two, Louis and Christ, last week paid over \$55,000 for the theatre at the corner of South 12th and Carson streets, and they now practically control the moving picture business of the South Side.

## PATHE'S GAINS FOREIGN

**Annual Meeting Discloses Profits  
Come from Abroad.**

Paris, Aug. 25. The annual meet of Pathe-Cinema was held in Paris to pass the accounts of the 1919-1920 exercise. It was confessed the increase in profits was due entirely to the company's foreign trade. The results of the Pathe Talking Machines Co., of which the Pathe-Cinema Society holds 40 per cent. of the stock, were declared as highly satisfactory.

The financial reports exposed the United States branch as holding a credit of 24,149,445 francs, against a debit of 19,428,337 francs. Great hopes are held out for the future development of educational productions, in which the company is now engaged.

An indemnity of 12 million francs has been claimed for losses during the war, while the Russian loss is paid off.

A dividend of 15 francs was declared on the stock, payable September 1. The special meeting to discuss the revision of the renting business and various foreign agencies could not be held after, as anticipated, a quorum being lacking. It is a question of transferring or disposing of the branch in the United States.

## ALBANY OPERATORS ALSO MAY STRIKE

**Demand a \$15 Raise, to Be  
Effective Labor Day.**

Albany, Aug. 25. Officers of the Moving Picture Operators' Union No. 324, members of which are employed in the various picture houses and theatres in Albany, have served notice on owners of Albany theatres that they will strike unless granted a fifteen dollar a week raise Labor Day. It is expected, however, that the difference will be settled at a conference between the theatre owners and operators to-day (Friday).

Despite the fact that only two years of the three-year contract made between the Operators' Union and the theatre owners have terminated, the operators have signified their intention of going on strike Sept. 4 unless granted the increase demanded.

Already two conferences have taken place between the theatre men and the operators at which an increase of 40 per cent. was offered which would bring the average salary of the operators to \$35 a week. The men are asking for \$40 a week. They are now receiving an average of \$25 a week. The demand made is for an increase of 60 per cent.

No action is expected to be taken by the Albany operators without the sanction of the National Operators' Union, and this is expected to be difficult to obtain because of the existing three-year contract. It is expected that an agreement will be reached between the operators and movie owners in time to avert a walkout on Labor Day.

### INVESTIGATE OPERATION.

Cincinnati, Aug. 25. Coroner Hauer is investigating the mysterious death of Miss Frances Harris, aged 19, a motion picture film inspector, who died it is said, as the result of an illegal operation. Dr. Hauer reported that the girl, while dying, named a woman who had performed the operation.

## FLOOD OF RUTH FILMS.

**News Weeklies Being Clipped to  
Frame Pictures of Sweet King.**

It looks as though the market is shortly to have a flood of "Rube" Ruth pictures, even though "The King of Swatters" has proved for but one of these films. The dope is that a number of news weeklies showing Ruth in action are being clipped, pieced and otherwise being readied for the screen as "Rube" Ruth specials, features and what-not.

One company which is to turn out a "Rube" Ruth film is the Sporting Films, Inc. Jack Cohn is reported as having another and the Science Film Co. a third one.

The latter film, according to report is to be released through the Educational Exchanges, which comes rather as a surprise as the Educational, a reputable concern heretofore has not leaned itself to the marketing of any product that did not bear a clean bill of health.

Undoubtedly the home-run platoon of the Yanks will try legal steps to prevent the distribution of pictures that were taken during the regular course of ball playing, and Russell and Bauman will in all likelihood back him in this step.

## JUDGMENT GRANTED.

**Blackwell Held to Account for  
Rental of Houses.**

Judgment for \$1,250.18 was filed against Carlyle Blackwell, picture star, last week by Elizabeth A. Chatterton. Papers on file in the County Clerk's office shows the action to cover a lease on the plaintiff's cottage at Larchmont Manor, Blackwell having defaulted on the rental. His defense in the place was in need of repair and not what was represented to him.

However, he had agreed to make good the full rental in installments which he did not.

## ELWELL'S WIDOW NEW FILM STAR

**Character Pictures Exploit  
Murder Mystery.**

Mrs. Joseph Elwell, widow of the millionaire sportsman who was mysteriously murdered in his home on West 74th street a month ago, is to be a picture star.

She is the leading figure in a feature production now being made in Florida by Character Pictures Co. of 11 West 43d street, New York. Mrs. Elwell and her husband had long been estranged when the husband's violent death occurred.

He was shot to death in his sitting room in the early morning and the case was the sensation of the day. No trace of the slayer was ever found.

### T. & D. ENLARGING.

San Francisco, Aug. 25. Enlarged office space and the establishment of new departments were inaugurated last week by L. R. Crook, general manager of the Turner & Dubuque chain of theatres. This bureau designed by Crook will direct the advertising and publicity for all the T. & D. houses. A magazine is to be published for general distribution to the patrons.

Mrs. J. T. Turner, vice-president and treasurer of the Turner & Dubuque circuit of picture theatres, returned last week from an extended business trip to New York. She was accompanied by her daughters, Margaret and Ruth Turner.

### HUTCHINSON IN LONDON.

London, Aug. 25. Samuel R. Hutchinson, president of the American Film Co., is here.

## WILLIAM VANDERLYN ART DIRECTOR

Hotel Hollywood

Hollywood, Cal.

## REGARDING CHARLES CHAPLIN AND "THE KID"

New York, August 20, 1920.

### To Whom It May Concern:

In reference to the published statement of Charles Chaplin to the effect that he intends to sell a motion picture produced by him in approximately five reels, entitled "The Kid," we wish to warn and advise you that Charles Chaplin, by virtue of a contract entered into on the 19th day of June, 1917, with the First National Exhibitors' Circuit, Inc., a New York corporation, is under contract to produce solely and exclusively for the First National Exhibitors' Circuit, Inc., eight photoplays; that the term of the said contract has not yet expired, and that until the expiration of the said contract the said Charles Chaplin has no right or authority to produce motion pictures for any person, firm or corporation, or to sell any motion pictures produced by him to any other person, firm or corporation other than the said First National Exhibitors' Circuit, Inc., and, further, that the said First National Exhibitors' Circuit, Inc., claims and contends that the distribution rights for the world for the aforesaid motion picture entitled "The Kid" belongs to it, and that the said Charles Chaplin has no right or authority to dispose of the same.

First National Exhibitors' Circuit, Inc., further gives notice to all persons that it will prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability.

First National Exhibitors' Circuit, Inc.

Per H. O. SCHWALBE, Secretary.



## MESSMORE KENDALL MAY HEAD NEW GOLDWYN REORGANIZATION

**Samuel Goldwyn When Out May Produce Independently for United Artists—Has Conferred With Abrams—Capitol Man Close to Du Ponts.**

The underground wires of the film industry are burning up with a report that the near future will find Samuel Goldwyn no longer connected with the present organization that bears his name and embarking on a venture that will make him a lone producer in the field again. The situation in the Goldwyn organization is said to be such that the moneyed interests have practically forced the organizer of the company out.

A tie-up between Samuel Goldwyn, in the event of his passing from the Fifth ave. organization and the United Artists is declared to be within possibility. That is that Goldwyn will enter the field of producing and the Big Four will be the channel through which he will accomplish his distribution.

During the last few days Samuel Goldwyn and Hiram Abrams, the latter president and general manager of the United Artists, have been in almost constant conference, which is taken as a general indication of the direction in which the wind is blowing.

The Big Four have not been releasing sufficiently of their own product to manage to keep down a tremendous overhead, and the acquisition of the producing units that would be framed by Goldwyn and the subsequent release of their product through the United offices would naturally help to decrease the distribution cost which is now

of necessity shouldered by each of the productions of the big stars who are in the combination.

Until the past few days it was understood that F. J. Goddard was slated to succeed Goldwyn as president of the company bearing his name, but this has now been switched, and, unless the cards are once more shuffled, the next president of the Goldwyn company will be Messmore Kendall. The latter is a big corporation attorney, head of the legal firm of Kendall & Herzog, who are personal counsel for the Du Ponts, who have money invested in the film concern.

It is stated that Kendall has been offered the post, but has declared himself as willing to accept on condition that sufficient additional capital is put up to place the corporation on the soundest kind of a financial basis, so that his activities will not be hampered in any way. The Du Pont relations with Kendall are so close that the big capitalists would probably be willing to accede to such a proposition.

The Goldwyn stock has been playing strange pranks on the market during the last few weeks, and to those who are wise in the ways of financial matters of this nature it seemed to portend something doing on the inside of the organization. The report that Goldwyn is to step out, while in the air for almost six months, has never reached so definite an aspect as it assumes at this time.

## LONDON FILM NOTES.

By Ivan Patrick Gore.

London, Aug. 25. Louis Mercanton, the Anglo-French producer, who made the film of Robert Hichens' "The Call of the Blood," will shortly start to transfer Anthony Hope's novel, "Throne," to celluloid.

Broadwest is busy with one company making "Trent's Last Case." Another company is hard at work on Tom Gallon's "The Great Gay Road."

Samuelson (British) has started on an original sporting story, "Tide of the Fancy." Albert Ward is the producer.

Percy Nash has completed his adaptation of Conan Doyle's "Rodney Stone." The cast includes Rex Davies, who played the original Rodney in the Adelphi stage production, "The House of Temperley." This is the feature in which Joe Beckett had an important part. Luckily for the film, perhaps, his managers decided that studio work would interfere with his training for the Burns-Bettell fight and withdrew him.

Carlo Carleton informs us that he has joined hands with Edward Godal of "British & Colonial," and will make pictures with Edith Day as the "star." They will commence work immediately on the first, "The Crimson Butterfly." Strangely enough, the showing by Gaumont of the first Edith Day picture over here, "No Children Wanted," coincided with the late "disappearance" stunt of the star, but as it is not considered good form over here for the film world to know anything of what happens in legitimate and

vaudeville circles, nobody in War-dour street knew anything about it.

Tired of making pictures from novels and plays, Broadwest is offering £5 for the best original scenario submitted.

"British & Colonial" have just shown their adaptation of Carlton Dawe's novel, "The Black Spider." This is the picture which William Humphrey (Vitagra) was called in to finish. It has all the elab-orateness of previous "B. & C.'s" features, and Lydia Kyasht is the bright particular "star."

The first of the Theopian Films featuring Rebia ended in dismal failure. Badly produced, without a coherent story and very little for the comedian to do, it did not come within a thousand miles of the producer's promises. Expensive bathing girls, revue beauties and a first-class cast made no difference. This was certainly not the fault of the

owners, for money was spent like water.

Quite in a different category are the Walter Forde films. The first of these comedies is really comedy, with a good story and rapid action. The leading lady was the only fault, her chief error consisting of trying to squeeze a "rapper's" evening gown on to a matronly figure.

Sidney Reynolds, late of Fox, and later still of Alliance, is busy hatching a scheme which requires day and night conferences and the use of several typists. Rumor coupled him with Theopian, which, after the Rebia fiasco, is in a state of reconstruction.

Having completed the leading part in "The Island of Wisdom" (Cairo Films), Percy Standing is looking out for suitable stories and scenarios with a view to making a few pictures of his own before returning to America.

## HOTEL HOLLYWOOD

THE MEETINGS OF THEATRICALS MEET



HOLLYWOOD, LOS ANGELES, CALIFORNIA.

# READY TO SERVE!

FOR the first time in the history of motion pictures, the producers of feature pictures have established a separate department devoted exclusively to the sale and exploitation of short-reel subjects.

The Famous Players-Lasky Corporation calls the attention of exhibitors to its "Short Subjects Department"—with special representatives in each exchange—founded and maintained exclusively for the purpose of assisting the exhibitor to properly build up and handle one very essential part of his business success—the proper presentation of the proper kind of comedies and short-reel subjects.

For the season of 1920-1921 the Famous Players-Lasky Corporation offers the Paramount Post Nature Pictures, the finest scenic pictures ever made; the world-renowned Burton Holmes Travelogues; the incomparable Paramount MACK SENNETT Comedies; the wonderful Burlingame Travel Adventure Pictures; a re-issue of twelve of the funniest and finest Fatty Arbuckle Comedies; the popular Paramount Magazine one-reelers with their far-famed cartoon comedies, and a list of one and two-reel comedies released during the past year, including Mr. and Mrs. Carter DeHaven, Ernest Truex, Al St. John, Mr. and Mrs. Sidney Drew, the Paramount Flagg and the Paramount Briggs Comedies.

Ready to serve!

## FEW HANDS STRIKE

International President Gets Union to Return Pending Adjustment.

Cleveland, Aug. 25.

After being in effect a few hours, a strike of motion picture machine operators here for an increased wage scale, approximating one hundred per cent., was called off late Thursday night, acting on the advice of James Lomke, president of the International Union, pending an adjustment of wage difference.

The message was received by John B. Fitzgerald, business agent of the stage hands alliance, who immediately communicated with Harland Holmden, chairman of the operators' union executive committee.

Holmden called off the strike and arranged for a committee to go to New York and see Lomke.

The operators' contract expired on Thursday, and any increase granted will be retroactive to that date.

Operators are demanding \$1.15, \$1.20 and \$1.45 an hour for Class A, B and C houses. An offer of \$1.10, \$1.20 and \$1.30 was rejected.

## PIG SCENE OUT

Turbulent Strike Situation Holds Up Shooting.

Denver, Aug. 25.

Recent tramway riots and martial law played havoc to-day with the desire of a perfectly good pig to make an honest day's living.

With all their cameramen and directors, actors and actresses lined up to shoot a scene in the city market as part of one of their new pictures, the organization of Billiken Comedies, Inc., received quite a jolt when it was divulged from the headquarters of Colonel C. C. Halbo, military commandant of Denver, that the use of a pig in the scene—the most important episode—would probably draw a large crowd of spectators, which, in turn, might form the nucleus of a riot gathering and endanger passing street cars. As long as the edict is in force forbidding the gathering of large crowds the pig will continue to live in idle state.

Chuck Reiner is completing the direction of a comedy featuring Charlie Korte, "Bud" Jamison, William Hume and "Brownie" the

## CHARGE AGAINST LESSEE

Owner Says Huntman Removed Property.

Cincinnati, Aug. 25.

Charging that G. F. Huntman, tentative lessee of the Ben Ton picture theatre, this city, removed from it two motion picture machines and motors, two pianos, four draperies, one cash change machine and electric light globes and poster frames, of a total value of \$1,500, Lamarus Hoffman, owner of the house, filed a breach of contract suit against Huntman.

The suit states that Huntman signed a contract agreeing to lease the theatre with the privilege of purchasing at \$12,000, but has never executed the lease although he has been in possession since March 1, 1920.

The lease calls for a rental of \$75 a month for three years. A mandatory injunction is asked to force the defendant to return the alleged missing property. It also asks that Huntman sign a lease in accord with the contract and give security for the performance of its terms.

## POOR BOX HABIT

Cincinnati, Aug. 25.

Maurice De La Tour, who says he is a movie actor, was indicted by the grand jury here on two charges of having broken into St. Paul's Catholic Church safe in this city with intent to commit theft. The peculiar part of it is that De La Tour is now in jail in Jacksonville, Fla., facing a similar charge. The police say he has a habit of rubbing poor boxes in churches. While his case was pending in Cincinnati he jumped his bond of \$1,000 and went to Jacksonville.

## COLISEUM REOPENS.

San Francisco, Aug. 25.

The Coliseum Theatre reopened last week after having been closed for a month, during which time extensive alterations were made. The Coliseum is one of the leading district picture houses, having a seating capacity of more than 3,000.

## PHILIP COHEN

Associate the original of the law office in 517 to 519 Postoffice Theatre Building, 7th and 8th Streets, LOS ANGELES, CALIF.



FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. B. SELLARS Secretary  
NEW YORK







ITS NOT A SKETCH BUT A NOVELTY

# HARRY J. CONLEY

With NAOMI RAY

IN

## "RICE AND OLD SHOES"

By GRACE RYAN

Sole Direction ROSE and CURTIS

<b>B. F. KEITH'S</b>	<b>AUG.</b>	<b>2nd</b>	<b>B. F. KEITH'S</b>	<b>ROYAL, NEW YORK CITY</b>	<b>DEC.</b>	<b>9th</b>	<b>"</b>	<b>ALBANY, N. Y.</b>
	"	<b>9th</b>	"	<b>ALHAMBRA,</b>	"	<b>13th</b>	"	<b>SYRACUSE, N. Y.</b>
	"	<b>16th</b>	"	<b>BUSHWICK,</b>	"	<b>20th</b>	"	<b>CLEVELAND, OHIO</b>
	"	<b>23rd</b>	"	<b>ORPHEUM,</b>	"	<b>27th</b>	"	<b>CINCINNATI, OHIO</b>
	"	<b>30th</b>	"	<b>BOSTON, MASS.</b>	<b>JAN.</b>	<b>3rd</b>	"	<b>LOUISVILLE, KY.</b>
	<b>SEPT.</b>	<b>6th</b>	"	<b>PHILADELPHIA, PA.</b>	"	<b>10th</b>	"	<b>INDIANAPOLIS, IND.</b>
	"	<b>13th</b>	"	<b>WASHINGTON, D. C.</b>	"	<b>17th</b>	"	<b>DAYTON, OHIO</b>
	"	<b>20th</b>	"	<b>BALTIMORE, MD.</b>	"	<b>24th</b>	"	<b>TOLEDO, OHIO</b>
	"	<b>27th</b>	"	<b>RIVERSIDE, N. Y. CITY</b>	"	<b>31st</b>	"	<b>GRAND RAPIDS, MICH.</b>
	<b>OCT.</b>	<b>4th</b>	"	<b>BUFFALO, N. Y.</b>	<b>FEB.</b>	<b>7th</b>	"	<b>DETROIT, MICH.</b>
	"	<b>11th</b>	"	<b>TORONTO, CAN.</b>	"	<b>14th</b>	"	<b>ROCHESTER, N. Y.</b>
	"	<b>18th</b>	"	<b>MONTREAL, CAN.</b>	"	<b>21st</b>	"	<b>ERIE, PA.</b>
	"	<b>25th</b>	"	<b>OTTAWA, CAN.</b>	"	<b>28th</b>	"	<b>YOUNGSTOWN, OHIO</b>
	<b>NOV.</b>	<b>1st</b>	"	<b>HAMILTON, CAN.</b>	<b>MAR.</b>	<b>7th</b>	<b>OPEN</b>	
	"	<b>8th</b>	"	<b>LOWELL, MASS.</b>	"	<b>14th</b>	"	<b>PITTSBURGH, PA.</b>
	"	<b>15th</b>	"	<b>PORTLAND, MAINE</b>	"	<b>21st</b>	"	<b>COLUMBUS, OHIO</b>
	"	<b>22nd</b>	"	<b>PROVIDENCE, R. I.</b>				
	"	<b>29th</b>	<b>OPEN</b>					

10 weeks of Southern time

## How the \$1,000 Free Insurance For Members of the N. V. A. Is Handled—A Practical Illustration

### THE FACTS ARE REPORTED

Kearnsburg, N. J., August 13, 1929

Dear Mr. Albee:

My husband, Oliver T. Fiske, died July 19th after an illness lasting two and a half weeks. He was a member of the theatrical profession for over thirty years and during the past twenty-three years we were in vaudeville under the team name of Fiske & McElmough. Mr. Fiske joined the National Vaudeville Artists' Association some years ago and I have his paid up membership card to October, 1929. The club officials did all they could for Mr. Fiske and myself during his illness, and at his death took charge of all the funeral preparations. This was a great help to me for having just lost my constant companion of nearly a quarter of a century I was in no condition to look after things myself, and allow me to say that I am particularly grateful to Mr. Chesterfield and Mr. Stuart for their kindly assistance in my hour of trouble.

My reason for writing you is that I was under the impression—and so was Mr. Fiske—that the membership now carries with it an insurance of a thousand dollars. I hope this is so, for although my husband left me a small inheritance, the insurance money indeed would be welcome. Will you kindly let me know just what the chances are of my getting the insurance?

With apologies for troubling you, I am

Very truly yours,

(Signed) NELLIE FISKE

Mr. E. P. Albee,  
1164 Broadway,  
New York City.

### ACTION IS TAKEN

August 20, 1929

Mr. E. P. Albee,  
New York City.

Dear Mr. Albee:

Attached hereto please find check covering the N. V. A. insurance on OLIVER T. FISKE, who died on July 19, 1929. Mr. Fiske joined the N. V. A., Inc., September 13, 1917. He was a member in good standing at the time of his death. He left a wife and two children. The National Vaudeville Artists, Inc., took full charge of the interment and paid out one hundred eighty-five (\$185.00) dollars for expenses. This amount has been deducted from the insurance and the check made out to MRS. OLIVER T. FISKE, widow of the deceased, for eight hundred fifteen (\$815.00) dollars.

WILLIAM J. SULLIVAN.

WJS:BB

### THE CHECK IS FORWARDED

August 20, 1929

Dear Mrs. Fiske:

I have yours of August 10th. I have been out of town for the past week; otherwise your matter would have been taken up before this.

I am enclosing you a check for \$1,000 which covers the insurance that your husband was entitled to, he being a member in good standing of the N. V. A. We have deducted \$185 for the funeral expenses which were paid by the N. V. A.

It is a pleasure to send this money. None of us knows when the call will come and none of us (no matter how prosperous we are) knows what his condition will be when the call comes. Of all the improved conditions in vaudeville in the past few years, I consider the insurance fund the most important.

If there is anything we can do in your interest, please do not hesitate to call on us.

Sincerely yours,

(Signed) E. P. ALBEE

Mrs. Oliver T. Fiske,  
Granville Park,  
Kearnsburg, N. J.

### THE ACKNOWLEDGMENT

August 27, 1929

Dear Mr. Albee:

Your very kind letter with check enclosed received, and I thank you very much indeed for both.

The insurance is a wonderful feature of the National Vaudeville Artists' organization and cannot be too highly praised. When I contrast the difference in the vaudeville world now and as it was when I played my first engagement with Mr. Fiske in 1917, it seems like a different profession. Too much cannot be said for the improved conditions and the normal feature of the N. V. A. The insurance would have seemed like a fairy story in my early days.

In my case the money enables me to rest for several months and then I will feel better able to face the world's battle than I do now. Moreover, my husband's will is being held

back from probating owing to the difficulty of locating the witnesses to same, and it will probably be quite a few months before I am in receipt of the income. The insurance money takes me over this uncomfortable period and I am very grateful for it.

Please believe that I thoroughly appreciate the great benefits I derive from the insurance and the kindly help of the N. V. A., and I can only say that I am thankful that my husband was a member of the Club.

Thanking you and with best wishes, I remain

Very truly yours,

(Signed) NELLIE FISKE

Mr. E. P. Albee,  
1164 Broadway,  
New York City.

### MR. ALBEE'S REPLY

August 24, 1929.

Dear Mrs. Fiske:

Your of August 13d received, acknowledging receipt of check for the \$1,000 insurance money sent you on the death of your husband, he being a member of the N. V. A.

It must be a great gratification to all the managers who contributed to this insurance fund by donating their theaters on National Vaudeville Artists' Day, to know that the result of their liberal and humane movement in the direction of bringing about better conditions is having its beneficial effect. Your letter tells the story better than it can be put into in any other way.

It is my earnest hope that every artist in the N. V. A. will have a long life, but what a consolation it is to know that when they meet with the same fate your husband did (which is inevitable to us all) there is the comforting assurance that those left behind will be taken care of.

With sincere good wishes for your future.

cordially yours,

(Signed) E. P. ALBEE

Mrs. Oliver T. Fiske,  
Granville Park,  
Kearnsburg, N. J.

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